

NOTES ON THE
TEACHING OF ENGLISH

PART II
FOR SENIORS

W. J. BATCHELDER

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W. J. BATCHELDER

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PREFACE.

THIS second volume bears the same practical impress as the first, and ought to be a very welcome addition to the class-teacher's library. In addition to suggestions for treating the rather hackneyed reading lesson on more intelligent lines, the author discusses such ancillary topics as the use of books as sources of information and the management of school libraries, and supplies an excellent list of books for the private reading of the pupils.

Four chapters deal with the very difficult question of teaching English Composition, and the practical hints for the prevention of mistakes and the correction of exercises will be found most useful. This correction of exercises is one of the unsatisfactory bits of a teacher's life, and a great deal of time is really wasted if it is unskilfully performed. To make sure that the mistakes will not recur, indeed to prevent them occurring the first time, has been the writer's aim, and if in this he has been successful the book will not have been written in

vain. As a headmaster, the author's experience of conducting class examinations is a helpful contribution, and the book very completely represents the most modern attitude of mind towards the teaching of spoken and written English.

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CHAPTER I.

INTRODUCTION TO ENGLISH-TEACHING FOR SENIORS.

HITHERTO, in this book, the study of English in elementary schools has been interpreted generally as instruction in the mother-tongue, with special reference to oral expression on the part of the pupil. The aim of English-teaching to older children, *i.e.* those from ten to fourteen years of age, is here taken to be somewhat wider in scope. For, in addition to the further inclusion of progressive exercises in self-expression, an attempt has been made to show how a thoughtful study of literature for juvenile reading may prove helpful to the scholar when his time comes to leave the elementary school. The endeavour has been to point out various forms of literary exercises which are appropriate to the primary school, and to indicate practical lines upon which instruction may proceed, as well as the mental processes involved.

The book has been prepared with the earnest desire of assisting student-teachers and teachers in training, and those of their calling whose experience

of English-teaching may have been cramped by the particular circumstances of their schools and classes ; and it is to be understood that the methods and scope of the lessons included in these pages are suggestive. It is not assumed that all methods recommended are suited to every school or to every teacher. At the same time an effort has been made to view them from the practical standpoint so as to render them of direct assistance to those engaged in elementary schools. It is recommended that both parts of the book should be read, as it has not been possible to duplicate the matter which has already received attention in the first section for infants and juniors, and which applies also to senior classes. The examples of children's exercises included in the text are intended as types of what may be expected from classes of average ability in a school where the English-teaching has been taken systematically from the beginning ; and it is hoped that the consideration of these results may suggest points of detail concerning which space alone prevents more exhaustive discussion. A few of the suggestions may appear ambitious to the reader, though nothing has been included which has not been subjected to practical tests. Some of the sections overlap each other owing to the interdependence of the various aspects of English instruction, but the treatment has been so arranged that, generally speaking, the chapters are complete in themselves and may be read in any order.

We have assumed in Part II. that the scheme of

instruction is continuous with those of the infants' and junior departments, as previously discussed, so that the future work of the school-course is related to the previous educational history of the child. When this is the case, though modifications of methods will be introduced as needed, there will be no sudden break at any time in the general teaching methods. The chief changes of method with regard to Reading are, that more silent reading will be allowed for than was the case with the juniors, and that a critical study of certain authors and books will gradually replace the reading of selected narrative for enjoyment and the encouragement of a liking for books. In the composition exercises, written composition will no longer be subordinated to oral work; greater originality of treatment and more imaginative effort will be looked for; and attention will be directed to literary form in the books and compositions. The methods which are worthy of attention are indicated in the text. Teachers of the senior classes will do well to consider how far mere verbal inaccuracies in reading and composition may be permitted. In the case of reading, it is certainly inadvisable constantly to allow interruption for the correction of such mistakes as the transposition of words, the substitution of an unimportant word for another of precisely the same meaning, and similar slips which do not alter the significance of a passage. Exactly how far these slight inaccuracies may be allowed to go uncorrected, rests with the teacher. When they arise

obviously from the fact that the child is reading the *sense* of a passage rather than the precise words of the text, more harm than good may be done by undue insistence upon perfect verbal accuracy, as the latter may have the effect of distracting the attention of the class or the reader from the meaning of what is read. In the same way some imperfections in written composition may be ignored with advantage to the exercise as a whole. Throughout the child's school-life, for instance, the vocabulary will always be in advance of ability to spell correctly, and it is extremely doubtful how far the correction of every orthographical error in written compositions may be desirable. It would appear preferable for the teacher to concentrate his efforts upon those mistakes that are of common occurrence in the class, than to discourage the use of the dictionary by writing in the exercises the formal correction of less common words which happen to be misspelt. In the case of words which the child uses for the first time, he should be trained to look up the correct spelling for himself in his dictionary. Certain forms of childish expression, which are original and accurate though not conventionally correct, may also be permitted, as freshness and expressiveness are sometimes spoiled through the constant insistence upon the use of 'book' language. For example, the child who writes "jokes and comics" instead of "jokes and humorous items" has succeeded in explaining his meaning, and his efforts need not be discouraged by treating the use of the coined word

'comics' as a fault in the English of, say, a child in standard four. Space will not allow of lengthy discussion of this tendency to use childish or invented terms, but the teacher should certainly use the utmost discretion in repressing the slight faults out of which the child will grow, and which help him at the moment to early self-expression. In the chapter upon the correction of mistakes, close attention has been paid to the means whereby they may be prevented, as this would appear to be the readiest way of reducing the teacher's labours in 'marking' and revision—an ever-increasing difficulty when large classes are handled—to a reasonable minimum.

The best methods of employing the class-readers have been carefully discussed, and practical suggestions included wherever it has been possible. With regard to books for detailed study or for use in connection with the class-room or school libraries, a large selection of titles has been given in the hope that the lists will be of real use to teachers. The author has constantly been asked to recommend lists of books suitable for study or for school reading, and he has enumerated those he has found of value in his own experience, well knowing, however, that the lists cannot possibly be complete. Notes on practical expedients which may help to make the school libraries successful have been given in the text for the same reason, though these would have far greater practical value were all local education authorities awake to the immense value of fostering school reading through the medium of school

circulating libraries, or more ready to undertake some of the expenditure that their use involves.

Some suggestions on self-help in school, as a means of supplementing the formal instruction which tends to make the scholars helpless without the assistance of the teacher on every occasion, have been included in the chapter on 'Books as Sources of Information.' Exception may possibly be taken to the great preponderance of works of fiction in the text, but with reference to the choice of text-books, etc., other than fiction, the purpose of literary reading in the elementary school must be carefully considered. Literature which deals with human motive, character and action in narrative form makes the readiest appeal to children: it is the business of the elementary school first of all to inculcate a love of reading, and afterwards to supplement this liking by training the child to appreciate what is best in literature, and to teach him to discriminate between good and bad books. When this has been achieved, and the child has realised the value of books as sources of information, there need be little fear that his future reading will be entirely confined to the recreative use of works of fiction.

As regards composition exercises, we emphasise the need for careful selection and thoughtful preparation of the subjects. So far from oral composition hindering or impeding originality, the practice of preliminary discussion will be found to stimulate it. The notes on the use of literary models in the teaching of composition are worthy of particular attention.

The methods indicated assist both aspects of the study of English—a comprehension of the full meaning of an author, and the complementary aspect, when the child attempts to express himself in written composition on a previously conceived plan. How class examinations may be a useful aid to the study of English, and to the impressing of valuable information upon the receptive mind of the child, is also discussed at length, with examples of types of questions which are not beyond the powers of most scholars who have been properly taught.

This book closely follows the arrangement of the ‘Suggestions for the Teaching of English’ of the Board of Education, dated July, 1912, and it is hoped that this sequence will further help the teacher. Want of space precludes the exhaustive treatment of every aspect of English teaching, and though an effort has been made throughout to be practical and suggestive, sundry omissions are inevitable. The writer has been guided by his experience of what is practicable in elementary schools as well as of what is desirable in a liberal scheme ; and it is hoped that this section on the preliminary study of English and English literature will prove as helpful as could be desired.

CHAPTER II.

THE CHOICE OF READING BOOKS.

Aim and Scope of Reading for the Seniors.

Up to the point which we have now reached, the chief, though not the entire aim of the reading lessons, has been to teach the children to recognise words, and to provide them with interesting matter suited to their age and mental growth. The time has now gone by for the conventional reading-lesson during which the scholars, whether organised in sections or not, read aloud in turn from their books. Reading aloud will still be occasionally practised in the upper classes, especially where there are backward children, though these latter will usually be taken separately whilst the others read silently. The teacher's pattern reading, to illustrate sentence accent and pronunciation, will also be mainly superseded, except when, as noted, it is made to serve the higher purpose of inculcating a love of literature, and a taste for general reading which may be at the moment beyond the scholars' power to read by themselves.

Opportunity should now be given for children in the senior classes to read daily in the same way that

grown-up people read, that is, for the purpose of individual study or pleasure. Also the reading of the school will be directed towards the study of books as literature. The children will begin to read with some understanding narratives setting forth human motive, and examples of diverse characters and the various forms of action that have their sources in motive and the difference in character. By this means the child will gradually gain a wider knowledge of human nature ; he will begin to form definite ideas about life and the influence of environment and mental habit upon it. This should give him a new power of ordered thought, in addition to that of speech ; and he will begin to understand the springs of human conduct which have hitherto been a sealed book to him.

In other words, the scholar will now have introduced into his studies the intellectual element that was lacking, and commence to acquire the invaluable habit of thinking consciously about human motive and the forces which determine the actions of living men and women. In this progress towards an intelligent grasp of English literature, whether in the form of prose, poetry, or drama, the earlier purposes of reading need not be lost sight of. In order to retain the pleasurable features of the reading lessons, imaginative stories in the form of myths, nature-stories, and fairy-tales will still be read ; but there will be an attempt at clear characterisation in the matter now studied, and moral teaching though not necessarily direct in form will be gathered from the

consideration of the spiritual forces that shape men's lives, and which may be recognised chiefly by the effects produced in the course of the narrative. Reasoning-faculty, taste, and imagination will henceforward be cultivated directly through reading.

Class Books of Selected Passages.

With the idea of giving more opportunity for the study of books of sustained interest and completeness of form, some teachers have suggested the desirability of discarding altogether the use of class-readers of selected passages. Many readers are certainly open to the objection that they include mere scraps from various authors, which neither have unity nor assist the child to any view of character or motive. Still, if the selections included are of a good length, the class-reader is almost the only practical medium of setting before the child an adequate variety of style, subject, and treatment of literature. Further, the use of books of extracts, in addition to complete works, makes possible a graduation of reading-matter, which is suited to the gradual mental development of the child. For the sake of providing variety of matter and for ease of graduation, we think that the class-reader should certainly be retained in most schools, at any rate, for Standards IV., V., and VI. We will now proceed to a discussion of the points deserving consideration in the selection of class-readers.

(i) *General Style, etc.* There is little to be said nowadays upon this head. Publishers thoroughly

understand what is required, and the number of excellent readers on the market bears witness to the great improvement in the quality of the books. It is sufficient that the paper be opaque and not of dazzling whiteness, so that the type does not show through the leaves and the vision be strained thereby. The type should be large, bold, and clear; and the text neither crowded nor broken up by the introduction of formidable lists of 'spellings.' If the latter be included, and they are certainly convenient for some classes, they should be placed at either end of the book. The readers should be of handy size, neither heavy nor large; and the binding should be such as will stand hard usage. General attractiveness of appearance of both binding and illustrations is an important item. Each child should have a separate reader, as the practice of sharing books leads to distorted letters, and eye-strain caused by the print being seen at different distances from each eye and from a more or less acute angle.

(ii) *Subject-matter.* The prime consideration with regard to matter is that it shall accord with the mental development of the class. It should be selected with a definite view to what is suited to the age and understanding of the child. There is no interest in reading-matter which deals with emotions and feelings which the child has never experienced or is incapable of experiencing. Nor can the child be interested in that which has grown trivial or commonplace to him. It is as great a fault for the class-reader to fall below the intellectual develop-

ment of the child as to be in advance of it. Indeed, the latter is to be preferred, at least when the teacher is cultured, sympathetic, and keen.

Another consideration with regard to the text is that it should correspond in mechanical difficulty to the stage which the class as a whole has attained. Mere length of words is no criterion in this respect. It is the difficulty of vocabulary, the use of uncommon or anomalous words which has to be considered. The lessons should increase in verbal difficulty from beginning to end, provided that the graduation of subject-matter also corresponds. The important principle to be considered in the selection of the subject-matter is that nothing second-rate or meretricious should be included. School-life is all too short for the scholar's time to be wasted on slovenly writing with weak or poor treatment.

(iii) *Variety of the Selections.* Because the class-reader forms the most useful means of introduction to a wider study of literature, it is desirable that there be included a good variety in the passages selected. Both poetry and prose are requisite to provide examples for study, but because a taste for the former can be so readily perverted and even discouraged altogether by bad reading at those times when full attention cannot be given to the rendering, it is better that the quantity of prose should predominate. Poetry should only be occasionally studied from the reader, as it is much more effectively treated in the literature lesson or the recitation lesson proper.

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Though the first demand is that the prose extracts should be interesting, they will with advantage bear some relation to the other subjects of the curriculum. Narrative passages should be varied enough to include selections from historical fiction, or descriptions of local and foreign manners, customs, and scenes, but not in such a way as to make of the class-reader a historical or geographical reader. Dramatic selections are of the utmost value, and give opportunity for exercises in expression corresponding to the various *dramatis personæ*, when they are read aloud in class. Passages based upon the psychology of a character from a classic are usually unsatisfactory, because the child does not grasp motive and personal traits from isolated selections, but forms his ideas upon incidents and details which are the natural effect of the interplay of personality. Description which embodies action and movement certainly needs inclusion ; though the description of scenes lacking in the human element are seldom interesting to any but senior classes—in many schools not even with these. Too frequently humorous passages are omitted, possibly because the type of humour which appeals to children is rather of the knock-about order than the witty. Humour does call for cultivation, however, and the sort that is incidental rather than laboured is to be welcomed. Sentiment and pathos are not always desirable, except that with many writers their expression accompanies and is contrasted with humour. Extracts from myths, fairy-tales, or imaginative incident are most valuable,

as well as picturesque studies of outdoor life or nature-stories. Generally the passages in a class-reader should be narrative in form, and contain plenty of incident. As the intention in Standards IV. and V. is still mainly to encourage a love for reading, the passages selected should be chosen for their interest rather than for their purely literary value. For this reason it is better to choose passages from the best and healthiest juvenile books, than to hasten the introduction of standard authors whose style may conceivably be unduly in advance of the children.

(iv) *Quality and Length of the Passages.* Some class-readers are planned logically with regard to the gradual unfolding of the child's intellect, so that the reader progresses from the study of simple incident and action told in the form of narrative to more purely intellectual studies of motive and character selected from standard works. Other readers are based upon the literature of the home-land in the first place, proceeding to that of neighbouring lands, of past and present times, and leading up to a reader of extracts, arranged more or less chronologically, and selected from the literature of the world. Whatever the development of the scheme of the consecutive readers may be, it is evident that the quality of the extracts should be of the best ; and the selections themselves should be marked with their sources, so that the child may be encouraged, at the time or in later years, to read the whole of the work from which a passage is taken. He will thus gain at an early age some familiarity with the names of

authors and works which it is hoped he will one day read.

The wish to secure variety of subjects and treatment, as well as diversity of style, occasionally leads the compilers of class-readers to include a great number of very short extracts from standard authors in their books. This arrangement leads more often than not to a loss of sustained interest in the readings, and such books of scraps are productive of very little good. It is possible to include reasonably long and very simple selections from various authors; and when these are read, it is well that the teacher should try to show the child the period of his life when he will be able to read the complete works with pleasure and profit. It sometimes happens that a child attempts to read an author to whom he has been attracted by a passage in his reader, at an age when he is incapable of grasping the beauty or the meaning of the work. The discouragement he suffers is sometimes such as to prevent him from ever again attempting the task. It is for this reason that we recommend the practice of advising children of the age when they will be likely to enjoy the book from which the extracts have been taken. As far as possible the passages should be complete in themselves, and present a definite account of some single incident in the narratives from which they are selected. If there be any feeling of incompleteness left in the child's mind after reading an extract, it should be such as to stimulate him to read more of the original source at some future date.

(v) *Ethical Teaching.* The reading books used in some schools are based upon a scheme of ethical teaching, each lesson being chosen to exemplify some point of moral instruction. The system is scarcely known in England though it is comparatively common in American schools. Where it is employed abroad, the readings are based upon such 'ethical centres' as "Obedience, and service through obedience," "Service through character," etc.

The objection to a scheme which aims formally at ethical instruction is that children (particularly boys) are naturally impatient of direct moral instruction. They do not find it interesting, and the distaste aroused by such lessons defeats the purpose in view. Reading-matter should certainly be selected with an eye to its ethical value, though it should be indirectly and not formally treated. When the child's interest has been awakened in the characters and incidents for the narrative's sake, then it is possible by free discussion to establish the ethical points of the narration. There is no obligation to apply the moral personally even then—only to trace its relation to the characters depicted. If the child imbibes the moral in relation to the story, it is probable that he will be directly influenced in the crises of his after-life by the ethical teaching he has absorbed sub-consciously.

(vi) *Pictures and Illustrations.* The chief points requisite in the illustrations of the class-readers are that they should be excellent of their kind, well-drawn, and clearly-executed. In some sets of readers there is a tendency to overdo the number of illustra-

tions. Numerous small line-drawings which break the text up into disjointed portions are undesirable. The colouring, in the case of the pictures in colour, should be sufficiently tasteful to awaken aesthetic perceptions in the children, who dearly love delicately-tinted and simply-conceived illustrations of the type of those included in 'Water-babies' (Jack's 'Told to the Children' Series). The chief value of book illustrations for younger children is that they assist in the visualisation of the matter of the text. Poorly-executed or badly-designed illustrations, in the case of both children and adults, prevent good mental concepts of the subject-matter from being evolved, and may even create dislike for the characters and scenes of a book. In the highest class of all it is not essential that the pictures should always illustrate the text. Some of the class-readers published contain reproductions of great paintings which have no connection with the passages included ; and are inserted with the definite intention of familiarising the child with the works and names of the great masters, in the same way that the prose and verse selections introduce him to the great names in literature.

(vii) *Chronological Treatment*. Whatever scheme the readers be based upon, it is certainly an advantage that, in the 'leaving-class' at least, one of the class books studied should be a simple chronological survey of literature by means of selected passages. Such books—of which Arnold's 'Steps to Literature,' Book VI., is a type—are well worthy of inclusion as

a preparation for the child's future reading, and form a good medium of introduction to authors which it is hoped he will read in after years. They are also valuable for giving him glimpses of the gradation in style which has accompanied the development of our language. When a book of this character is studied, the matter inevitably calls for considerable oral discussion of the passages.

(viii) *Lists of Words, etc.* It has already been indicated that it is preferable that vocabularies, if included at all, be placed at the end of the book. They are certainly convenient to the teacher, because they provide the basis for the weekly list of words which the child learns to spell and use as part of his vocabulary, and which should not be committed to memory until their meaning is fully understood. A glossary may be included in the class-readers for Standards IV. and V., but care is required that reference to this shall not usurp the place of an intelligent use of the scholar's dictionary.

Continuous Readers.

Some of the considerations which influence the choice of class-readers or extracts will also affect the selection of complete works for reading, whether they are to be studied fully in class, or whether they will be used for silent reading. In the latter case, a few copies of each book in a numerous list of titles will be provided. We shall suggest some suitable titles for this purpose in a later section of this manual.

Because reading in the upper classes is for profit

as well as pleasure, the continuous readers selected will not consist solely of narrative : they will comprise books on nature-study, history, geography, health-knowledge, etc. Other books, such as easy biographies and books of travels, also require to be included, though these should be written as far as possible in the form of narrative. The major part of the reading-matter will still be provided by works of fiction. Narratives and incidents of adventure make the readiest appeal, but books which include good descriptions of domestic and foreign life and scenes should be read, in order that the scope of the reading-matter should keep pace with the child's understanding.

The use of classics and standard-authors must be subordinated to the capacity of the child rather than to the taste of the teacher. In this matter, the influence of the homes, the environment of the children, and the intellectual progress of the class must be earnestly considered. Certain books which are admirable for a school of naturally intelligent children, situated in a prosperous district, may be entirely unsuitable for another school ; and the selection of continuous readers calls for acute judgment. Generally speaking the books for silent reading, as differentiated from the books selected for study in class, should present fewer difficulties of vocabulary and meaning than the latter. In all cases continuous readers must have a genuine interest for the children who are to read them.

CHAPTER III.

USE OF THE CLASS-READER.

Methods Suitable for Upper Standards.

Less attention need now be paid to the mechanics of reading. The meaning of words will be learned incidentally as they occur from their use in the text, though the scholars may be encouraged to employ their dictionaries to find the meaning of some of them. Where the meaning is sufficiently obvious from the context, and the word is one with no finer shades of meaning and few synonyms, the practice is perhaps unnecessary and not worth the time consumed. It is a good plan in such a case to have the pronunciation of the word looked up in the dictionary by one of the scholars ; but even this is unnecessary when the word is pronounced as spelled, which is more often than not the case with the longer words. Reading aloud, as a mere exercise in reading, is not practised so frequently as it was in the lower standards, so that on those occasions when it is practised, considerable attention should be given to precise enunciation and sentence accent. It is more important in the upper than in the junior

classes that the exact meaning of the various portions of the passage should be understood ; and some attempt may be made from time to time with Standard IV. and upwards to discuss the literary form of an extract. Oral summaries are useful with Standard IV., though more ambitious treatment is generally possible, and certainly desirable, for the upper classes of the senior section. The form and scope of a few selected extracts should be fully treated above the fourth standard.

The class-reader is a valuable aid to free composition in the upper classes. Various extracts of outstanding literary merit may be critically studied, and will serve as models for compositions upon parallel subjects. This is one of the chief uses of the excellent variety of style, subject, and treatment, provided by a first-class literary reader. It is an excellent exercise to take an extract and to discuss it orally to bring out the construction of the various parts, the means employed by the author to unite them into a complete whole, and the logical sequence of the thoughts expressed in the passage. This forms a critical exercise which girls and boys much enjoy.

Much of the work from the class-readers will be in the form of silent reading, which will be followed by general questions upon the matter. It is only desirable in Standard IV. to have an extract read aloud paragraph by paragraph, and to have the paragraphs summarised orally in turn, though it may be necessary to employ this method with the

more backward section of the fifth standard whilst the remainder read silently. To ensure that all the children follow the reading intelligently, a few questions may be given occasionally to be answered in the written composition lesson. Sometimes, though not frequently, the teacher will read a paragraph aloud as a pattern. The silent reading of an extract will generally conclude with a number of particular questions on the text; and occasion will be taken—if the passage merits it—to discuss the selection in some detail. Generally, however, the reading will not be treated on the lines of a formal literature lesson.

It should be borne in mind that the various passages of the best class-readers differ decidedly in value, and some are not worthy of close perusal. Hence Standards IV. and V. may have two class-readers each, to ensure proper graduation of vocabulary and subject-matter, but, because there is now more silent reading than with the juniors, and the reading of passages aloud is only an occasional exercise which is less and less frequently resorted to, one class-reader may be considered ample for Standards VI. and VII. In these standards the extracts should be of high literary merit combined with simplicity of language; and they should be read and discussed critically.

USE OF THE CLASS-READER

Suggested Treatment for the Detailed Study of a Passage.

The methods followed in this outlined lesson for Standard V. may be adapted to suit the needs of any class. They are suggestive merely, and if carried out would use the time of several lessons. As this is the case, it is important that only passages of real literary merit should be read and considered in accordance with this method. To discuss a passage in such detail is a most valuable exercise, but it should be practised comparatively rarely, unless the reading of the class and the interest taken in reading be in an unsatisfactory condition. It will be noted that the reading lesson pure and simple is followed by literature lessons.

Passage selected. 'The Storm and Shipwreck' from 'David Copperfield'—from Longman's 'British Empire Reader.' This is a description that thrills children, not only on account of the realism of the picture, but because it introduces personal incidents and a human interest. It fulfils all the requirements of an extract for class-reading, seeing that it is complete in itself, and yet awakes curiosity in the mind of the child, which may prompt him to read the book from which it is taken.

Part I. Silent Reading, preparatory to reading aloud. Children should be encouraged to refer to their dictionaries for the meaning and pronunciation of words new to them. The idea at this stage is that they should study the meaning and contents of the

extract as a whole. Good reading aloud is impossible if it be from a passage that has not been read over, and the silent reading is intended to assist due emphasis and expression. At the end of the interval for silent study the children are asked a few questions upon the matter and the general form of the passage. It will be elicited that the story is narrated in the first person, and the teacher will tell the class that the writer is supposed to be David Copperfield, the hero of the story.

Part II. Reading Aloud. The critical study of a fine passage such as this is ruined by bad rendering. Hence, only the best readers are called upon to read in turn in order that the passage should not be mangled. It is important that the teacher should show a personal interest in the narrative: his enthusiasm for the story itself, rather than for the secondary aim of reading and vocabulary, will then be reflected in the attitude of the children. He should not interrupt the progress of the narrative by insisting on the correction of points of detail. Indeed, unless the verbal mistakes which the children make have the effect of substantially altering the author's meaning, they may be disregarded.

Part III. Oral Discussion of the Passage. In the hands of a sympathetic teacher this is the most valuable, besides the most interesting, part of the exercise. The class is given time to read over certain well-marked sections into which the narrative may be sub-divided. This is not done until the idea of the passage as a whole has been conceived; and even

then it does not serve any good purpose to dissect the narrative too minutely. After a minute or two for silent study of one of the sub-sections, individual children are called upon to describe the mental picture they have formed. The words of the narrative need not be used in this exercise. The intention is that the children should put into words the exact picture they have conceived as a result of their reading: the method prevents self-consciousness, and assists visualisation. It is a good plan to tell the children to close their eyes after they have read the sub-section that is being dealt with. We give actual examples of *mental pictures* described by a class of town-children who read this passage, but who had never seen a storm at sea; and notes are also given on the discussion that followed.

First Picture. 'I can see the beach, and a very high sea breaking upon it. There is a ship on the beach, and the masts are all broken off. There are a lot of people on the beach and they look very anxious. The ship looks as if it was breaking in the middle. Some men are on the mast using axes to cut away the sail. Some of them are washed off, and two are left. One of these has a red cap and curling hair.'

Second Picture. 'A crowd is gathered on the shore, with the waves breaking out upon it. Out at sea a vessel is heaving beneath the storm with two men upon it clinging to the mast. A life-boat has just been taken back because it could do no good. The man (David Copperfield) is rushing up and down talking to some sailors, and asking them to go to the rescue. A man breaks through the crowd, stripped to the waist, with a rope round his arm.'

Third Picture. 'A man broke from out the crowd dressed in oil-skins. (The details of Ham's dress at the moment,

here anticipate the narrative. This is due to the recollection of a subsequent portion of the passage which has been read silently.) He has a rope fixed round him, ready to do his best to try to save two souls clinging to the mast. At first the man (David Copperfield) runs up to the other (Ham) and asks him to save the two men on the mast. He looks into his face and sees the determination upon it. Then he tries to hold him back, but he insists on going on. The flapping sail beats off one of the two men on the mast.'

The reasons for the change in David Copperfield's attitude were discussed as follows: *Child*: 'He (Ham) didn't care whether he lost his life or not. He was determined on going out.' *Teacher*: 'That was not what made David change his mind about asking him to go.' *Second Child*: 'It was because he knew the two men on the mast were in danger of being drowned, and that if the sailor went to the rescue there would be three.' *Teacher*: 'No. That was not it. David Copperfield had not realised the impossibility of the task, when he saw the sailor about to go to the rescue. What made him do so? And who knew that the sailor was going to certain death?' *Third Child*: 'He (Ham) knew himself, and David read it in his face.'

The events that followed upon Ham's refusal not to attempt the rescue were thus described by successive children: 'David Copperfield was swept away by a crowd of sympathisers, who were comforting him with the thought that his friend was going to the rescue of the man on the mast. His friend was dressed in a seaman's coat with a rope round him, and another man held the end of the rope. David could see that the boat was breaking up; and as soon as a big wave comes the sailor follows it out. He swam bravely but is beaten back, and they haul him in quickly. David sees he is wounded. He didn't care, but gave some more directions and went out again. •

'He was swimming to the wreck. He came and went on the tops of the waves and in the valleys. When he neared the wreck, with one of his big strokes he could have reached it and been clinging to it. But a tall wave came, and dashed

over the ship ; and the ship was gone. The men on the shore started hauling in the rope, but when they got him in, he was drawn up to David's feet—dead. He was taken to the nearest house, but every means of bringing him back to life failed. " His generous heart was stilled for ever." "

Summary of the Narrative. ' David Copperfield was in bed listening to the storm. A man came and knocked at his door, and told him there was a wreck. He went out to the beach and saw the wreck close in upon the shore. On the wreck were four men, but a big wave washed off two of them. A man came breaking through the crowd, and at this moment another man was knocked off the mast by the sail. The man that had just come said he was going out to the wreck. They put a rope round him ; and he waited for a wave and went. He got very near to the wreck, when a great wave came, and the ship was gone. The men pulled the rope in, and when Ham came to the shore he was dead.' "

Class Discussion of the Passage. The following points were elicited with regard to the narrative: ' The words used make you think you hear the storm.' . . . ' I think it is a good piece, because it is a lesson to you to help people in trouble, and to be brave and generous.' . . . ' I think it is a fine story because of the daring deed done by Ham.' . . . This was not a criticism of the writing, so the children were encouraged to explain why the narrative is so descriptive. ' He (the writer) makes you think you're there. He makes you see it all. He uses the sailors' language, and gives you details.' The following details were specially mentioned: the arrow tattooed on the arm of the sailor who pointed to the wreck ; the active man with the axe, his red cap, and curly hair ; the way he waved his cap as he was about to go down.

To illustrate to the class how the right selection of detail is necessary in a picture, the teacher asked a child to attempt to describe Ham with the sort of detail which would only have the effect of making the picture absurd. ' He was dressed in oil-skins, *with two buttons off*,' was the suggestion given.

Some further points were elicited. The children perceived them instantly, but were unable to originate them without prompting. They included the appeal to the sense of hearing as well as of sight which the narrative contains, and the masterly contrast between the turmoil and strife of the storm with the strangely quiet note of the scene in the house to which the dead hero was borne.

Notes. Such a passage as this may later be made the subject of a written composition on a storm at sea.

It is not recommended that the children should attempt to draw the scene or any portion of the incidents depicted. The best of the results of such an attempt would be imperfect and crude, and have the inevitable effect of destroying the beautiful mental concept conjured up by the fine description. With infants and juniors the practice of drawing a scene about which they have read, or which has been the subject of a story, is recommended. Very young children take a delight in representation, however crude their pictorial efforts may be ; and their sense of the sublime or the picturesque not being developed, it is not marred in the process. But because with older children the power of mental visualisation is in advance of their powers of draughtsmanship, it is better that they should not attempt an exercise which is beyond them, and which would only tend to obliterate the mental picture they have formed.

CHAPTER IV.

CLASS-LIBRARIES AND THE SCHOOL-LIBRARY.

“Any book which is really enjoyed, which enlarges the range of the thoughts, which fills the mind with sweet fancies or glowing pictures, which makes the reader feel happier and richer, is worth reading, even though it serves no visible purpose as part of school education.”—*Fitch*.

Class Libraries.

The plan of using a large number of supplementary books with various titles for silent reading renders necessary the formation of a small library for each of the classes. There is of course no reason, except that of expense, why the same book should not be read simultaneously by every child ; but, in the words of the ‘ Suggestions,’ “It is much better that six copies of ten different books should be provided for a class of sixty children than sixty copies of the same book. Individual tastes may thus be consulted, since a child who is not attracted by one book may exchange it for another.”

As has been pointed out, the books for silent reading which are to be perused without the teacher’s assistance should be easier than the books used in

class for detailed study. There is no need to have as many as six copies of each book ; and by limiting the number to three or even two, it is practicable to obtain perhaps a score of titles for the same outlay. Obviously, it is well that the list should include interesting works of a type other than fiction. Although the children's individual tastes may be consulted in the use of the supplementary readers, the teacher will see that the child does not form the habit of desultory reading through 'giving up' a book before he has really had an opportunity of deciding whether it appeals to him or not.

Silent readers may be used at any time when an interval occurs in the child's work. If the children form the habit of 'filling up the chinks' in school, the habit will serve them in good stead in after-life, and, moreover, the filling of unoccupied moments is of the greatest assistance to the preservation of order in the class-room. Boys and girls quickly become accustomed to taking out their readers when they have finished the exercise they have in hand. In addition to reading silently in the intervals of their work, one reading lesson per week will be definitely devoted to private reading. Where the class is not provided with locker-desks, it is quite practicable for the children to have their books constantly at hand throughout the week in 'hold-alls' which are placed on the shelf below each desk.

The issue of the books presents no difficulty. When a book is finished with, the child puts up his hand, and asks if he may get a fresh title from the

cupboard. He takes the exercise book in which the names of the borrowers of books are recorded—this is kept at a convenient place close to the cupboard—crosses off the title of the book he returns, selects a new one, and writes the title opposite his name in the book. This plan ensures that a check is kept upon the books and their users. In some schools it is necessary to have a class-library monitor to supervise the issue and return of the books. The duties of this monitor are to examine the condition of the book when it is returned to see that it is clean and has otherwise been properly used, and to post up the borrower's name and the title of the new book issued to him. Children, of course, are not permitted to take their silent-readers out of the class-room.

From time to time a composition may be set upon the outline of the last book read silently to ensure that the books are conscientiously read and not skimmed. In selecting titles for the class-libraries it is not advisable to choose 'girls' books' specially for the girls. Books written particularly for girls are frequently trashy and weak; moreover, girls thoroughly enjoy the so-called 'boys' books.'

In the list of titles we give, a number of books for the third standard are included. This is in case the reading of the school is in a backward condition, when it may be preferable to use the books noted for Standard III. for the next higher class, and so on. The publishers' names are not given except in a few cases, as the same titles are issued by more than one firm. Sometimes it will be advantageous to transfer

certain books from one class to another. We have intentionally placed a few of the titles in more than one list. The power of appreciation of a book varies with different children, and opportunity is given them by this means to read a book which they have found unpalatable earlier, but which they can enjoy at a later period. Easy as well as more difficult books are included in each section, so that all scholars may find works they can read with enjoyment and profit.

Some Suggested Titles for Use in the Class-Libraries.

Standard III. 'Norse Legends,' 'Old Norse Tales,' 'King Arthur's Knights' (Jack's 'Told to the Children'); 'Tales for Children' (Frances Brown); 'Alice in Wonderland,' 'Adventures of a Donkey,' 'Three Midshipmen' (Kingston); 'The Coral Island,' 'Four Winds Farm' (Mrs. Molesworth); 'Life of Columbus' (S. Crompton); 'King of the Elms' (Nisbet); 'By Meadow and Stream' (Nelson).

Standard IV. 'Waterbabies' (Retold); 'Arabian Nights' (Retold); 'With Nature's Children' (L. Gask); 'The Heroes' (Kingsley); 'The Rose and the Ring' ('Told to the Children'); 'King of the Golden River' (Ruskin); 'Tanglewood Tales' (Hawthorne); 'Sylvie and Bruno' (L. Carroll); 'Parables from Nature' (Mrs. Gatty); 'Nat the Naturalist' (Fenn); 'Uncle Tom's Cabin,' 'Robinson Crusoe,' 'Settlers in Canada,' 'Poor Jack,' 'Little Savage' (Marryat); 'Martin Rattler,' 'Robin Hood and his Merry Outlaws' (Harrap); 'Twenty Thousand Leagues under the Sea' (Verne); 'Child of the Cavern' (Verne); 'Sir Ludar' (T. B. Reed); 'Little Wanderlin' (Keary); 'Eric' (Dean Farrer); 'Two Little Waifs' (Mrs. Molesworth); 'The Rambles of Three Children' (G. Mockler); 'Stories from Chaucer' (Jack); 'Gascoyne' (Bullantyne).

Standard V. 'Fairyland of Living Things' (Kearton); 'Animal Story-book Reader' (A. Lang); 'The White Rat' (Lady Barker); 'Animal Stories' (Nelson); 'A Wonder Book' (Hawthorne); 'Life of Stanley,' 'The Little Duke,' 'The Book of Golden Deeds' (C. Yonge); 'The *Rob Roy* in the Baltic'; 'Two Years Before the Mast' (Dana); 'Cape Town to Loanda'; 'Tales from the Faerie Queen' (Harrap); 'King Arthur and his Knights' (Harrap); 'Tom Brown's Schooldays' (Hughes); 'Last of the Mohicans' (Cooper); 'Feats on the Fiord' (Martineau); 'Hereward the Wake' (Abridged); 'Erling the Bold' (Ballantyne); 'Masterman Ready'; 'Black Arrow' (Stevenson); 'Fifth Form at S. Dominic's' (T. B. Reed); 'Manco' (Kingston); 'Martin Rattler' (Ballantyne); 'Young Fur Traders' (Ballantyne); 'Hans Brinker' (M. M. Dodge); 'The Lamp-Lighter' (M. S. Cummins); 'Story of Eppie' (from G. Eliot).

Standards VI. and VII. 'Wanderings in Syria' (Warburton); 'Cook's Voyages,' 'Man-eaters of Tsavo' (Patterson); 'Jock of the Bushveld' (Fitzpatrick); 'Voyage of the *Sunbeam*' (Brassey); 'Old Voyageurs' (Collins); 'A Geography of the County' (Various); 'Modern Wonder-Workers' (Collins); 'Old Navigators' (Collins); 'Makers of Nations' (Collins); 'Eminent Women' (Collins); 'Some Famous Women' (Louise Creighton); 'Eothen' (Kinglelake); 'The Wonder Book,' 'Tanglewood Tales' (Hawthorne); Lamb's 'Tales from Shakespeare,' 'More Tales from Shakespeare' (Jack); 'Last Days of Pompeii' (Lytton); 'Oliver Twist,' 'Tale of Two Cities,' 'The Chimes,' 'A Christmas Carol' (Dickens); 'Ivanhoe,' 'Talisman,' 'Quentin Durward' (Scott); 'Five Weeks in a Balloon' (J. Verne); 'The Pathfinder' (Cooper); 'Treasure Island,' 'Black Arrow' (Stevenson); 'Waterbabies,' 'Westward Ho,' 'Hereward' (Kingsley); 'Mill on the Floss,' 'Silas Marner' (G. Eliot); 'Cruise of the *Cachelot*,' 'Frank Brown' (Bullen); 'The Splendid Spur' (Quiller Couch); 'Lorna Doone' (Blackmore); 'Frozen Pirate,' 'Wreck of the Grosvenor' (C. Russell); 'Twice

Bought' (Ballantyne); 'Huckleberry Finn,' 'Tom Sawyer' (Mark Twain); 'Eight Days' (Forrest); 'Cranford' (Gaskell); 'Refugees,' 'White Company' (Conan Doyle); 'The Sketch Book' (Irving); 'John Halifax' (Mrs. Craik); 'The Newcomes,' 'The Virginians' (Thackeray).

The School Library.

The purpose of the school library is to awaken and develop a love for good literature chiefly by means of recreative reading. The first requirements of the books of the library is that they should provide interest and enjoyment; but in order that a taste for good subjects should be inculcated, the selection must be of the best. As the books are to be read at home unassisted, they must be such as do not call for explanation. There is no need, however, to select only those that are within the present intellectual grasp of the readers. Books should be included that are so interesting because of the incident of the narrative that they may make such an appeal in juvenile years as to tempt a second reading at a later period when they will be more fully understood and grasped.

In addition to a large number of volumes for lending, there should be as many simple works of reference as possible for the use of the children and the staff of the school. It is more convenient, perhaps, to keep certain reference books on a shelf in each of the class-rooms, though those for general use are best kept in the central cupboard, to which anyone may have access at specified times.

The question of establishing a school-library is one calling for much thought and care. Some education authorities will allow a small grant to start a school collection, though this is by no means general. Managers and friends of the school occasionally assist with subscriptions or the gift of books, but the latter are not always suited to the purposes of the library. In school-libraries, as in most ventures, self-help is the surest road to success. School-concerts afford a means of providing a portion of the funds necessary, and there are few better purposes to which the proceeds can be applied. Children should not be encouraged to beg for assistance ; and, as membership should be as free as possible, great discretion is necessary in settling the terms of membership. The practical difficulties in the way of establishing a suitable library are very great, and it will generally be best to start with only a few good titles and add to them as opportunity offers. In some districts an entrance fee of a penny may be charged, or the loan of a suitable book may be accepted for the time that a child remains in the school. When books are not returned on the right date, a fine of a halfpenny may be levied, unless the practice be likely to discourage membership. A better plan is to encourage the bespeaking of popular books at the rate of a halfpenny per volume. Even in very poor districts this merely means that children deny themselves sweets, etc., for usually the very poor have the means to pay for sweets or admission to the ' pictures.'

Generally, one member of the school staff will be willing to undertake the management of the library ; and it is an instructive and valuable experience for a keen scholar to assist the teacher in this. To prolong the life of the books, it is a good plan to cover them, or to have them covered, in some serviceable material, such as strong black linenette, which is sewn over the covers. The number and title of each volume may be written upon a label stuck to the back. The catalogue will be kept in manuscript and hung within easy reach of the cupboard in which the volumes are stored.

Probably the best time for the issue of books is on Fridays at noon, to allow of reading in the week-end. Books which have been brought back are collected by the library-monitor the first thing in the morning, and he crosses off the number of the book opposite the borrower's name in the record. At noon the children gather round the cupboard, and the names of members are read aloud in order by the teacher who superintends the issue of the books. When a child's name is called, he asks for the number of the book he wishes to borrow ; and the teacher, who should be familiar with the contents of the library, will advise those children in need of direction. A hundred books can easily be issued in ten minutes. A book for enquiries and suggestions should also be kept, in which members may record their individual wants.

Usually the library will be open for the issue of books on loan only once a week, but it should be

available for reference daily at noon. If a table and a few chairs are placed before the library cupboard, the monitor can let the children have free access to books of reference for the half-hour after morning-school ; but books of reference should not be taken from the school premises.

A good many of the titles in the lending-library should be those of books which are also included in the class-libraries for supplementary reading. This plan gives an opportunity to children who are specially interested in a book they are reading in school-hours to take the library-copy home to read.

Titles suggested for Inclusion in the School Library. The following list is by no means exhaustive, but a selection from it may form the nucleus of a useful and interesting school-library. We have included in the list a few titles of books especially suitable for girls. Other considerations besides space, such as wear-and-tear, convenience of issue, suitability and popularity of books, etc., render it desirable that the library should be overhauled at intervals, and kept strictly within manageable limits. If the number of titles becomes unduly great, it is difficult to keep in touch with the library contents ; and it will be well to remove books from the shelves periodically to make place for others that are found more suitable. The purchase of several copies of certain books that are constantly in requisition is advantageous. We have not repeated in the following list those titles already given for use in the class-libraries.

Reference Books. A Standard Dictionary; Classical Dictionary; A Dictionary of Allusions; One of the smaller Encyclopædias published; Macmillan's 'Classical Primers'; 'Dictionary of Mythology' (Cassell, etc.); Roget's 'Thesaurus' (Dent's 'Everyman,' 2 vols.); Whitaker's 'Almanac'; 'The Children's Encyclopædia,' 'A Simple Natural History'; Cassell's 'Nature Book' (6 vols.); Step's 'Way-side and Woodland Trees' (Warne); 'Wild Flowers' (Jack's 'Told to the Children'); 'Every Boy's Book of Nature Study' (Westall); 'Wood Magic' (Richard Jefferies); 'Natural History of Selborne' (White); 'Some Common Insects' (Emily Dibdin); 'Fairyland of Living Things,' 'Wild Nature's Ways' (Kearnton); 'A Year with the Birds' (W. W. Fisher); 'The Out-door World, or the Young Collector's Handbook' (Furneaux); 'The Look-about-you Series' (7 vols., Jack); 'Dwellers in the Garden,' etc. (6 vols., Jack); 'The Stream I know,' 'The Hedge I know,' 'The Common I know,' 'The Meadow I know' (Dent); 'Eyes and No Eyes' (A. Buckley); 'Books on Hobbies and Collections,' etc., for boys and girls.

Shakespeare's Plays (annotated edition); Macaulay's 'Essays and Lays'; Bacon's 'Essays'; Leigh Hunt's 'Essays'; Motley's 'Dutch Republic'; Prescott's 'Conquest of Peru'; 'Froissart in Britain' (H. Newbolt); Some of Harrap's Children's Books, *e.g.* 'The Boy's Froissart,' 'Tales from Malory,' 'Famous Voyages of the Great Discoverers,' 'Stories from Chaucer' (Retold), 'Told by the Northmen,' 'Stories from Dickens,' 'Britain Long Ago,' 'Stories from the Faerie Queen,' etc.

'English History Illustrated from Original Sources,' Fraser (Black); 'Illustrative History,' etc. (Miss Clara Thomson); 'Tales and Talks from History' (Blackie); 'History in Biography' (Black); 'History of the British Nation,' A. D. Innes (Jack); 'Harmsworth History of the World' (A. D. Innes); 'Readings in English History from Original Sources' (3 vols., Blackie).

Gazetteer and Atlas (various), various Books of Travel, including 'Scholar's Book of Travel' (Mackinder, 4 vols.), Herbertson's 'Book of Travels' (Blackie, 7 vols.).

'The Boy's Book of Sports and Pastimes' (Routledge), etc., etc.

Lending Library. 'Beasts,' 'Birds,' 'Flowers,' 'The Sea-shore,' 'The Farm,' 'Trees,' 'Butterflies,' 'Nests and Eggs,' 'Stars,' 'The Garden,' 'Bees' (Jack's 'Shown to the Children').

'Andersen's Fairy Tales,' 'Grimm's Fairy Tales,' 'Uncle Remus,' 'The Brown, Blue, Green, Red Fairy Books,' etc., 'D'Aulnoy's Fairy Tales,' 'Adventures of Ulysses' (Lamb); 'Children's Fairy Book' (Jack); 'Deeds that won the Empire,' 'The Tale of the Great Mutiny,' 'Fights for the Flag,' 'Nelson and his Captains' (W. H. Fitchett); 'English Seamen in the Sixteenth Century' (J. A. Frowde); 'Story of Stanley,' 'Story of General Gordon,' 'Story of Napoleon' (Jack's 'Told to the Children'); 'David Livingstone,' 'Story of Nelson' (Harrap); 'Cruise of H.M.S. *Challenger*' (Story); 'Voyage of the *Beagle*' (Darwin); 'Parry's Voyages,' 'Anson's Voyages.'

'Nicholas Nickleby,' 'Old Curiosity Shop,' 'Barnaby Rudge'; 'Christmas Books,' etc.; 'Pilgrim's Progress,' 'Peter Simple,' 'Jacob Faithful'; 'The Wrecker' (Stevenson); 'Young Barbarians' (Maclaren); Works of Ballantyne, Kingston, Henty, Gordon Stables, Manville Fenn; 'Adventures of a Three Guinea Watch,' 'Master of the Shell,' 'My Friend Smith,' 'Cock-house at Fellsgarth,' 'Willoughby Captains' (T. B. Reed); 'Alan Quartermain,' 'King Solomon's Mines,' 'Swallow,' 'Eric Brighteyes,' 'Lysbeth' (Haggard); 'Harold' (Lytton); 'Recollections of Geoffrey Hamlyn' (H. Kingsley); 'Forest and Prairie Life,' 'The Deerslayer' (J. Fenimore Cooper); 'Young Ice-Whalers' (W. Packard); 'The Lost Explorers' (A. Macdonald); 'On the World's Roof' (J. M. Oxley); 'Cast up by the Sea' (Baker); 'One of the Red Shirts' (H. Hayens); 'The Disputed V.C.'; 'Ben Hur' (Lew Wallace); 'Log of a Midshipman'; 'Valentine Vox'; 'Monarchs of the Ocean'; 'World of Ice,' 'From the Earth to the Moon' (Verne); 'The Great North-West' (P. Founttain); 'Tales from Tennyson,' 'Old Ballads in Prose'

(Eva Tappan); 'Sandford and Merton'; 'Lances of Lynwood'; 'A Son of the Sea' (Bullen); 'Rambles of a Rat'; 'Gulliver's Travels' (Swift); 'Swiss Family Robinson'; 'Ilderim the Afghan' (D. Ker); 'Stories from Don Quixote'; 'Just-So Stories,' 'Puck of Pook's Hill,' 'Jungle Books' (Kipling); 'Grit will Tell' (R. Stead); 'Tom Burnaby' (H. Strang).

'Our Village' (Mitford); 'In the Days of Bruce' (G. Aguilar); 'What Katy Did' (S. Coolidge); 'Flat-iron for a Farthing,' 'Jackanapes' (Mrs. Ewing); 'Little Lord Fauntleroy'; 'Helen's Babies'; 'The Grim House,' 'The Cuckoo Clock,' etc. (Mrs. Molesworth); 'The Channings' (Mrs. H. Wood); 'The Children of the New Forrest' (Marryat); 'Story of the Glittering Plain' (Morris); 'The "Barges" Letters,' 'In the Golden Days' (Edna Lyall); 'Little Women' (Allcott); 'Wide Wide World' (Wetherell); 'Queechy' (S. Warner); 'St Elmo,' 'Infelice,' 'At the Mercy of Tiberius' (Wilson); 'From Log Cabin to White House'; 'Heir of Redcliffe' (Yonge); 'A Newnham Friendship' (A. Stronach); 'Betty's First Term' (L. F. Wevill).

General Suggestions.

The school-library will be more successful if the little children are specially catered for by means of a special library of small volumes kept in their classrooms. Stead's 'Books for the Bairns,' Blackie's and Collins's 'Smaller Supplementary Readers,' Macmillan's 'Children's Classics,' etc., serve admirably for the purpose.

Care need be observed that books are not taken to houses where they may become infected. If epidemic sickness be prevalent, the library ought to be temporarily suspended, and books returned from suspected houses should be promptly destroyed by burning.

Watchfulness is very necessary with regard to this point, as ventures such as lending-libraries are most easily discredited with the parents.

The 'leaving-class,' in addition to the privilege of using the school-library, should have a supplementary lending-library especially for their own use. The aim is to introduce new authors to their notice, and to give them opportunity of reading works more advanced in style and intention than the books for general use. We give a number of suggested titles for this purpose :

Leigh Hunt's 'Essays'; 'Walden' (Thoreau); 'Sir Roger de Coverley,' and 'Essays' (Addison); 'Essays of Elia' (Lamb); 'Essays' (Hazlitt); 'Tramp Abroad' (Mark Twain); 'Three Men in a Boat,' 'Idle Thoughts of an Idle Fellow' (Jerome); 'Sophy of Kravonia' (Hope); 'Four Feathers' (Mason); 'Sir John Constantine' (Quiller Couch); 'American Prisoner' (Phelpotts); 'Typhoon' (Conrad); 'War of the Worlds,' 'First Men in the Moon' (Wells); 'Blazed Trail' (White); 'Call of the Wild,' 'Son of the Wolf' (London); 'Woman in White' (W. Collins); 'The Lady of the Barge' (Jacobs); 'All Sorts and Conditions of Men,' 'For Faith and Freedom,' 'The Orange Girl,' etc. (Besant); 'By Order of the Company,' etc. (Mary Johnston); 'The Vultures,' 'The Sowers,' 'The Last Hope' (H. Seton Merriman); 'Fortunes of Nigel' (Scott); 'Old St. Paul's,' etc. (Ainsworth); 'Tolers of the Sea' (Hugo); 'Richard Carvel,' etc. (Winston Churchill); 'Kidnapped' 'Master of Ballantrae,' etc. (Stevenson); 'Waif of the Plains' (Bret Harte); 'Cloister and the Hearth,' 'Hard Cash' (C. Reade); 'Lost Endeavour' (Masfield).

The older children, especially, should be encouraged to make use of the local public libraries, many

of which offer special facilities for school-children through juvenile departments. Teachers may do much to guide children in their selection of books, and where the officials are also sympathetic, much good may follow a definite attempt on the side of the staff to co-operate with the library officials.

CHAPTER V.

BOOKS AS SOURCES OF INFORMATION.

Books for Private Study and Reference.

“Elementary schools have often been criticised on the ground that even in the highest classes the scholars have been almost entirely dependent on the teacher, and the bulk of the instruction has been oral. Children have too seldom been set to derive information from books by their unaided efforts, or to use books as works of reference.”—*Suggestions on The Teaching of English.*

The criticism has not been altogether undeserved, but the fault is becoming less and less common since the new movement in English-teaching commenced. The movement is the enunciation of an educational policy, not a passing fancy; and a real attempt is being made to-day to give scholars some notion of the use of books apart from the enjoyment afforded by general reading. It is not too much to say that no child who attains the highest class in an elementary school should leave without having fully realised that there is no subject about which he desires knowledge that he cannot find treated in some book.

Every child should see that books, so far from being dead things devoid of practical use, are in reality an array of helpful friends awaiting him in all the difficulties, trials, and questions of his daily life. The child, however, will not realise this merely by dint of being told. Before he leaves school he should have been taught some practical use of books through the medium of actual experience—even if only by looking up for himself some minor point governing the rules of a game. In districts where libraries are unknown and the supply of books inadequate, we shall then find him revisiting the school to beg the loan of a book, or to ask to be allowed to consult one or other of the works of reference he knows to be kept there.

A further reason for teaching children to use books as sources of information whilst they are yet at school is that it is no easy task for the unpractised person to seek information unaided, unless he has had some little experience of so doing. Consequently in the later years of school-life, children should not only be taught the habit of silent reading, but be encouraged to undertake simple research, both at school and in their leisure, about points to which they have fairly ready access. They should be taught to make notes upon the subjects of their search, which, besides impressing the information gleaned upon their recollection, may be something of a permanent record for future use.

A lesson should seldom be given to upper classes without the teacher asking some or all of the children to add to the new knowledge by reference to the

books in the school or, possibly, in their homes. If children are being properly instructed they will not be allowed to think that they have learned all that may be learned about a subject, and they should feel a desire to look up points about which they feel curiosity. One word of warning is perhaps necessary. It is too much to expect that the majority of the pupils will take the trouble to look up sources of information upon various subjects without any guidance whatever. They require definite questions to attempt to solve, and they may be assisted by the teacher indicating the books, etc., in which they will probably find the information sought.

Reference Books, etc.

In the section upon libraries, mention was made of several works of reference which it was desirable to include in the school-library. Besides the standard books intended chiefly for the teachers' reference—though to these every scholar should have the privilege of access if he wishes—a number of books less exhaustive in scope, and simpler in style, should certainly be included. There is every reason why children should be taught to look up points bearing upon topics of the moment in Whitaker's Almanac. The various year-books that the press publishes would be valuable, except that they are spoiled by political bias.

Books to which scholars will refer readily are works on nature-study, gardening, collecting, literature, history, etc., in which the matter is presented

in an interesting and non-technical manner. The value of any such book is doubled when it has a good index.

A publication which is eminently suited for children, and whose popularity should go far to establish in the young mind an idea of the use of books, is the *Children's Encyclopædia*. The contents are written for the unaided reading of children of various ages, and the work is an invaluable aid to the expansion of the child's general knowledge. Facts are set forth in an entertaining and thoughtful manner and, as far as possible, explanations have been avoided which would need modification in future years when a subject is properly studied. Everything is presented in as picturesque style as possible, and always with regard to a youthful audience. Nature-study of plants and animals and everyday science is dealt with in the form of stories; the historical narratives and biographies are of the kind that appeal to children; the hints on hobbies and handicraft have been selected with a view to their practical use; a number of anecdotes from the best sources are of interest and profit; 'The reason why'—always a burning question with intelligent children—has been effectively answered; the child has an opportunity of reading much that he wishes to learn, about himself, his powers and bodily functions, and the world in general; juvenile stories and poems are included from many sources; and the illustrations are such as to assist the youthful reader to a full understanding of many things of every day, and also to introduce

him to great names in painting, literature, and science. As a child's book the encyclopædia was a great achievement ; and the child who takes it down from the library-shelves and reads its pages has a number of new worlds opened to his eyes.

The works of reference on nature-study that are supplied for children's reading should be non-scientific. Youthful collectors of wildflowers cannot be expected to recognise them from a description of their botanical variations and a knowledge of the natural orders, etc., neither is it altogether desirable that they should. The system employed in ' Flowers ' (Jack's ' Shown to the Children ' Series) has been extended to almost every branch of science ; and the child is thus provided with books he can use intelligently without needing a scientific knowledge it would be impossible for him to possess.

It will be found useful, and add to the appeal of the school-library, if a very few copies of periodicals suited to children are taken in, to be read at the close of the session, or passed round to the scholars in turn. ' The Children's Magazine ' (Amalgamated Press), and ' The Little Paper ' (a child's newspaper) are excellent for this purpose, especially when the teacher selects articles for discussion in the ' educational chat ' lesson, or the ten minutes devoted to ' miscellaneous questions ' to which we have referred in Part I. of this book. It has even been found possible in some schools to take in ' Everyman ' and ' T.P.'s Weekly.' Though some of the contents do not appeal to children, there are many articles which are worthy of the

teacher's attention, and not beyond the child. Such periodicals may be the means of encouraging children to read something more beneficial than the trashy books that were formerly so much in demand.

Preparation of Lessons by Silent Reading.

This has long been a method in continental schools. It is only of late years that the children in our elementary schools have been encouraged to learn for themselves, and have therefore been taught to rely upon instruction rather than upon self-education. The system of allowing school-children to study from their text-books has much to recommend it, though it must be used intelligently. A right co-ordination of a method of private study combined with oral instruction is probably the best system of all. The disadvantages of studying entirely from text-books is that the child comes to pay too much attention to the printed word ; the method is rather soulless and impersonal, and, though it develops the verbal memory, has the doubtful effect of discouraging independent judgment, unless the private-study be followed by exercises of the kind indicated below. Advantages of the method of preparation of a subject by means of private-reading readily suggest themselves—the child forms the habit of independent application—when the work is effectively tested—and the system allows him to cope with his own difficulties by consulting his atlas, dictionary, etc., where needful. Much time is saved in actual teaching. The curriculum seldom permits of more than

two half hours per week for geography or history. These are subjects which the seniors can study for themselves from a good text-book ; and no amount of oral teaching can replace the real effort of the child itself, though it may make his comprehension clearer. The practice of devoting one lesson per week to silent-study gives the teacher an opportunity for the individual correction of composition, in which the children can be called up to the desk in turn without interrupting the work of the class as a whole.

Whether silent reading should precede the oral lesson, or *vice-versa*, depends upon two considerations : (i) the difficulty of grading of the text-books in use, and (ii) the progress displayed by the class in reading and grasp of the subject.

We give an outline of a lesson to Standards VI. and VII. by the method of silent reading. The lesson consists of two parts, which will each consume a lesson of the time-table.

Outline of Model Lesson. Text-book used—‘ Nations of the Modern World ’ (Mackinder) : section on ‘ The Commercial Revolution.’

Part I. (i) Preparation. The teacher briefly introduces the subject by reference to the preceding chapter ‘ The Industrial Revolution,’ pointing out that the change from the domestic to the factory system of manufacture, resulting in a gain in output and cheapness, necessitated a corresponding increase in rapidity of transit and opening up of new markets throughout the world.

(ii) Silent Reading. The children read the section

carefully, and look up new words in their dictionaries and the places mentioned in their atlases. They also embody the subject of each sub-section in a brief sentence or two.

Part II. (i) Discussion. With their text-books open before them, various children are called upon to read their summaries of the different paragraphs. The teacher puts one or two questions upon the generalisations established. So far the work is dealt with without attention to detail. The following are typical summaries of the earlier paragraphs written by a class composed of Standards VI. and VII. :

- (a) The Industrial Revolution made England chiefly a manufacturing instead of an agricultural country. Our victory over France gave us almost the monopoly of foreign commerce.
- (b) The great change made by the application of steam power was the cheapened cost of transit.
- (c) Evolution of the means of travel. Steps :—roads, canals, railroads.
- (d) Introduction of canals for heavy merchandise. (With regard to the last, the discussion established that the advantage of canal traffic was *cheapness*, the disadvantage *slowness*, and further that barges could only be employed for non-perishable goods).

(ii) *Facts Questions.* To ensure that the section has been studied in detail, the children are given ten questions on slips of paper. These require only a word or two words to answer, and cover the ground of the chapter. Papers are exchanged and corrected by the scholars. The 'facts' questions should

include the meanings of words such as 'Antipodes' and 'virgin' which occur in the text, to check whether the children have utilised their dictionaries.

(iii) *Rapid Survey of the Chapter*, by the teacher and scholars. Brief oral summaries are given.

(Later, the section may be the subject of a written composition, two or three definite questions being set, as the matter of the chapter is too wide to permit of handling as a whole.)

Information on a Specific Subject.

As far as possible, when children are required to use books as sources of information, some definite subject of enquiry should be set. The exercise most readily suggests itself in connection with Geography, History, Elementary Science, Newspaper Topics, Literature, and Biography.

We add a caution from the 'Suggestions'—"The use of books for this purpose (*i.e.* for information) will need most careful and intelligent supervision, in order to secure that the scholars are making a genuine and successful effort to master what they are reading. The results of their study should be tested by the teacher, who should invite criticism and suggestion from the class."

Outline of Method.

(i) *Selection of the Subject*. If the subject upon which information is desired be hazy or indeterminate it is not to be supposed that the children will take much pains to seek information on it. Usually the

subject arises in the course of the work, or is suggested by some incident or phenomenon observed during the week. In the case of the lesson treated below, the subject was suggested by the sudden appearance of swarms of aphides upon a day of dry heat in May.

(ii) *Selection of the Children.* The subject set should be announced a few days before the results of the research are to be given in. This allows plenty of opportunity for all the class to make an attempt. Particular children should be selected to use reference books belonging to the school, whilst others may be able to obtain access to books at home or at the public library. Generally speaking, however, the constitution of the elementary school makes it desirable that the research should be conducted at school. The children who undertake it may be allowed to prepare the information in the course of the ordinary composition lessons. It is a good plan to let the children work in pairs, though the written preparation of their matter will be done separately; and, generally, it is best to indicate the books they will need, unless they have had considerable practice in the exercise.

(iii) *Presentation of the Matter Collected.* In Standard IV. the children who have read up the subject may give their information orally. The results gleaned will usually be vague and scanty, and the 'miscellaneous question' time or 'educational chat' will be ample for the discussion of the matter gleaned. In the case of the highest classes, good use

can be made of the 'optional' lesson on the timetable, already referred to in Part I. of this book. The children will have prepared written accounts which they read aloud to the class. As several pairs of children are called upon to read their results, there is bound to be some overlapping or duplication of the information. After the efforts have been read over, they are made the subject of oral discussion. The scholars will criticise and suggest, and propound questions relevant to the subject, and hence the remainder of the lesson will take the form of a debate. The exercise has a real value to all the children, when the scholars who are required to collect the information are varied for each exercise. Subsequently the collected matter may form the subject of a written composition.

Selected Matter gleaned from an Information Lesson on the 'Aphis.'

Sources. This subject was set to Standard VII., and the following books were used: 'Farm and Garden Insects' (Somerville), 'Garden Insects' (Sanders), The Local Church Magazine, 'Chambers's Encyclopædia,' 'Cassell's Encyclopædia,' 'Calendar of Gardening Operations' (Paxton), 'Primer of Horticulture' (Wright), 'Gardening' (L. Williams), 'Eyes and No Eyes' (Arabella Buckley), 'Blackie's Encyclopædia,' 'Nature Study' (Bretland Farmer).

Matter in the form in which the children prepared it:

i. * Another name for Aphides is Plant-Lice. As is well known, a large number of these tiny flies are green, or yellowish

green, but we get the Black Dolphin, or Black Fly, and the Brown Fly. There are several different classes of Aphids, namely, those that frequent cabbage-plots, wheat and oat-fields, and lastly the Black Fly. Their mode of living is thus : Winter is usually passed in the egg form, owing to the severe cold. The Aphides appear at the coming of Spring. Females are hatched, and in a few days they lay eggs and again females are hatched, and it is not until a large colony of them is produced that the males appear. At the approach of the colder weather both the male and female aphids are hatched winged, for I omitted to say that summer-born flies are wingless. Food scarcity necessitates these wings, for the search for it requires a change of abode frequently. Cabbage and turnip Aphides are of a greenish hue, and they in rather a peculiar manner cover themselves with a whitish coloured powder. They colonize beneath the leaves and are most abundant in dry weather. Most of the flies have little feelers. These are most delicate, and in some cases are as long as the Aphides themselves. They have a pear-shaped body ; and in some cases the eyes are very prominent, in others but very small specks and hardly seen. The Hop Aphides are wingless flies of a pale-green hue. They are so called because of their habit of infesting hop-fields. They, similarly to the Cabbage and Turnip Aphids, live underneath the leaf, no doubt to be free from prying eyes. It covers the foliage with a curious gummy substance which is very fitly called Honey Dew. Then we get the Black Fly, which is a very small fly in comparison with the others and abounds on the stalks of beans, poppy, and rose. Also we have those very common Aphides which are of a green colouring and are seen in thousands on rose trees. The Brown Fly is also very similar though not in colour. The length of the Aphids varies from one-twelfth to a half of an inch.

ii. 'The Aphids, otherwise the green fly or plant-lice is commonly found on rose-trees and teasles. Ladybirds devour these insects by the hundred, but they do not decrease much. These insects get the juice from trees by

burying their beaks in the stem. When they are full the juice comes out of their horns, and ants, liking this juice, milk the Aphides by stroking their sides with their antennae. The garden ants have herds of these Aphides, and put them on the daisies near the hole, or else on the grass roots underground. But the hill ants visit their cows and do not bring them home. This often results in battles between two nests for their cows. These Aphides, owing to their great numbers and being parasitic, hurt the plants. In order to prevent this the plant should be sprayed with soapy water or tobacco-wash.'

iii. 'The Aphis—perfect insect usually greenish—known as green fly. Bean Aphis is black, also Cherry and Plum Aphis—Tobacco water, one ounce of strong tobacco in one quart of water—encourage rooks, starlings, tits—Woolly Aphis or American Blight attacks apple-trees—petroleum emulsion useful remedy—cut parts off and burn them. An insect—three parts—four wings, two large and two small—attacks all sorts of plants, especially rose-trees and chrysanthemums.'

iv. 'The Aphis is about one-twelfth of an inch in length with transparent wings, brown feelers or antennae, the length of the body, long legs, and a beak with which it pierces the epidermis of the leaf in order to suck the juice from the plant. Besides this, the green fly exudes a sticky substance from its body, called honeydew, which seals up the stomata of the leaves, thus causing great damage to the plant. The Aphides breed in huge numbers, all through the summer, having passed the winter in egg form. Although known as green-flies, all are not the colour their name would imply, some being a reddish-brown colour. Cuckoo spit is the name of a larger species of the Aphis. This insect covers itself in a frothy substance which it exudes to hide amongst. The green-fly is known as the milch cow of the ant, because this latter insect carries it about to obtain the sugary secretions oozing from its body.'

Points which were suggested for Discussion.

- i. Why the Aphides appear in such myriads on certain days.
- ii. What is the chief enemy of the Aphis ?
- iii. What useful purpose does the Aphis serve ? ((a) Prevents over-productiveness of certain trees, etc., which would result in rendering them unfruitful for a time. (b) Food for insects which fertilise flowers.)
- iv. What other insect is wingless for a period of its life ? —the ant.
- v. Cycle in the life of a perfect insect.
- vi. Where does the Aphis spend its various stages ?
- vii. What is the advantage of turning the surface-soil in winter, with reference to the Aphis ?
- viii. Some of the information *re* washing, etc., was out of date. Matter on remedies was supplemented by the teacher.

Children often discover quite unsuspected powers of seeking information unaided. The results achieved by a class provide an excellent test of the value of the method for any particular school. Where the power is lacking at first, good progress usually comes with practice, and the exercise has the further value of encouraging keenness in the general school-work.

CHAPTER VI.

READING ALOUD.

Purpose of the Exercise.

In the senior classes reading aloud will only be occasionally practised. Silent reading has by this time permanently displaced reading aloud as a daily exercise, for now that the children have mastered the mechanical difficulties of reading, they will understand and assimilate the subject-matter far better when each can proceed at his own rate. Probably it is sufficient that Standard IV. read aloud once a week, and the higher classes even less frequently, except when they are following the dramatic method with a play. The frequency of reading aloud is governed by the purposes served by the exercise, and will vary according to the needs of the

The first purpose of reading aloud in class is as an aid to the appreciation of literature. The exercise helps this by its appeal to the ear as well as to the intellect. The full beauty of poetry, its musical qualities and rhythm wedded to the meaning, can only be realised when it is read aloud ; and the best

passages in prose are rendered more beautiful, and certainly more convincing, by the same medium. The ability to read aloud is a source of pleasure to the scholar, and may be a further means of enjoyment in the home—though it must be owned that the accomplishment is a rare one. Reading to an audience of children differs from reading to an audience of adults. In the former case it is desirable and proper that the reader's idea of the sense should be expressed clearly in the emphasis given to the words and the general effect received from the sentence-accent ; in reading to adults, the reader is recommended to subordinate expression and emphasis to clearness of enunciation and just phrasing : he will more nearly approximate to a monotone form of rendering, so as not to force his own particular meaning of the passage upon his hearers. Those who have heard a fine reader, like the late Canon Ainger or Mr. Cyril Maude, cannot fail to have been struck by an absence of the dramatic devices of gesture and modulation, the artistic restraint of feeling—exaggerated expression defeats its own intention—the quiet delivery, and the charm of voice and manner resulting from the perfect articulation of every word and syllable.

It should constantly be remembered that reading aloud and acting in their purpose and intention are as widely sundered as the poles. Reading aloud is intended mainly to convey the language, and some idea of the sense of the author : it is largely impersonal. The purpose of the actor is to assume for

himself the voice, gestures, and attributes of the character impersonated, and to identify himself so thoroughly with the part, that his audience are beguiled into the belief that the actual person represented is before them. Reading aloud should leave the hearer free to apply his own particular shades of meaning to the words uttered: acting should impress upon the audience the performer's idea of the exact sense of every passage.

The first purpose of reading aloud—to aid the appreciation of a passage by the listener—applies to an audience either of children or adults. The second purpose served by reading aloud is more directly a school aim—that the readers, by practice, and the audience, through listening attentively and critically, shall be trained in the correct use of the speaking voice, in order that they may learn to speak musically and to enunciate clearly.

Selection of the Matter for Reading Aloud.

The matter selected for reading aloud will naturally depend upon the teacher's personal taste. Fine passages of prose as well as verse will be chosen to be read aloud by the teacher and children. There is no need for every child to be provided with a copy of the book from which an extract is read; indeed, as the meaning is to be gathered from the spoken words, and following the passage in print has the effect of distracting the attention of the ear from the beauty of the vocal sounds, it is preferable to dispense with other books. It is fortunate that this is the case,

or the advantage of the teacher reading from his own books, or from books which the children cannot obtain or which are, on the whole, in advance of their power to appreciate, would be lost.

As the teacher's reading to the seniors follows the purpose of extracts read to the junior classes, the subject-matter, whilst being of distinct literary merit, should be interesting for the ideas it contains, and will therefore consist chiefly of descriptive extracts and narrative, rather than those of a reflective nature. Scarcely a lesson should pass but what the teacher will allude to some book or books in which the subject will be found treated. This practice should lead to the compilation of a list of books which it is hoped the child will read in the course of his future life.

The list of readings that follows is meant merely to suggest a variety of extracts which may be found useful for helping the child to a better appreciation of literature, and encouraging the power of visualising beautiful passages :

Poetry. Selections from Cowper, 'Yardley Oak,' 'Lines to my Mother's Picture'; 'The Friar of Orders (Gray' (Percy); 'Marine Views' (Crabbe); 'The Orphan Boy's Tale' (Opie); 'The Prisoner of Chillon' (Byron); 'Ode to a Skylark' (Shelley); 'Ode to a Nightingale' (Keats); 'Rime of the Ancient Mariner' and 'Kubla Khan' (Coleridge); 'Peter Bell,' 'Lucy,' 'Westminster Bridge,' etc. (Wordsworth); 'The Old Familiar Faces' (Lamb); 'The Combat' from the 'Lady of the Lake,' 'Meg Merrilies,' etc. (Scott); 'The Exile of Erin' (Campbell); 'A Voyage Round the World' (Montgoincry); 'Vale of Avoca' (Moore); 'The Burial of Sir John Moore' (Wolfe); 'To a

Girl in her Thirteenth Year' (S. Walker); 'Hymn of the Vaudois Mountaineers' (Hemans); 'Passage of the Red Sea' (Heber); 'The Vicar,' 'The Red Fisherman' (Praed); 'Song of the Shirt' (Hood); 'Children's Thankfulness' (Keble); 'Abou ben Adhem' (Leigh Hunt); 'The Spanish Armada,' etc. (Macaulay); 'The May Queen,' 'Sir Galahad,' etc. (Tennyson); 'The Romance of the Swan's Nest' (E. B. Browning); 'How they brought the good news from Ghent' (Browning); 'Ode to the North-east Wind,' 'Wulf's Saga,' 'Helping Lame Dogs' (Kingsley); 'The Forsaken Merman' (Arnold); Songs from the Plays of Shakespeare; Selections from Shakespeare, Milton, and Longfellow; 'The Cloud' (Shelley); 'The Bells' (E. A. Poe); 'Inchcape Rock' (Southey); Selections from Pope's Translation of the 'Iliad'; 'The Wooden Horse of Troy.' (Dryden); 'The Rubaiyat of Omar Khayyam' (Fitzgerald); Longfellow's 'Celestial Pilot' from Dante; Selections from 'The Knight's Tale' (Chaucer); 'Una and St. George' (Spenser); 'The Pulley' (Herbert); Milton 'On May Morning,' 'On his Blindness'; 'Hymn to Nature's God' (Thomson); 'The King in Thule' (Aytoun's Translation of Goethe); 'Burial of Moses' (Alexander); 'Sir Richard Grenville's Last Fight' (Massey); 'Pocahontas' (Thackeray); 'The Farmer's Boy' (Anon); 'Stanzas on Freedom' (Lowell); 'Abraham Lincoln Dead' (Walt Whitman).

Travel and Description. 'The Sphinx,' 'My First Bivouac' (Kinglake's 'Eothen'); Ancient Alexandria, from Chapter V. 'Hypatia' (Kingsley); 'The Bells' from 'Notre Dame' (Hugo); 'The Islet' from 'Kidnapped' (Stevenson); 'The Siege' from 'The Cloister and the Hearth' Chapter XLIII., Extracts from Gerard's Letters (Reade); Extracts from 'Lorna Doone,' 'The Great Winter' (Blackmore); 'The House of Stone' from 'The Four Feathers' (Mason); 'Tom Pinch comes to London' from 'Chuzzlewit,' 'The Coach Journey to Dover' from 'The Tale of Two Cities' (Dickens); 'Falling Leaves' from the first part of Chapter I., 'The Mother' (Philpotts); etc.

'A Village Scene' from Goethe's 'Sorrows of Werther'; 'A Winter Walk' (Thoreau); Selections from the Waverley Novels; 'The Carpenter's Shop' from 'Adam Bede' (G. Eliot); 'The Village Fair' from 'Tom Brown' (Hughes); 'The Gipsies' (Borrow); Selections from R. Jefferies, Thoreau, and Walt Whitman.

Essays, etc. Selections from Bacon, W. Drummond, Izaak Walton, La Fontaine, Addison, Hazlitt, Emerson, Lamb, Macaulay, Thoreau, Washington Irving, O. W. Holmes, Stevenson, etc.

Pure Narrative. From Bunyan's 'Pilgrim's Progress'; 'The New Diogenes' (Chapter on the Expulsion of the Jews from Alexandria — 'Hypatia'); 'Death of Colonel Newcome' (Thackeray); 'Billy Priske's Story of my Father's Campaign' from 'Sir John Constantine' (Quiller-Couch); 'The Escape' from 'Clementina' (Mason); 'Painting the Fence' from 'Tom Sawyer' (Mark Twain); Selections from Scott, Dickens, Stevenson, etc., etc.

The selection of the teacher's reading-matter may be made to serve other purposes besides encouraging a love and appreciation of good literature. For example, the practice of treating the geography scheme regionally, or geologically, has rather the effect of taking from it the human element, and, because the method is scientific, of rendering it less picturesque and interesting to the young mind. The study of Geography may be humanised by the reading of books of travel, exploration, and conquest. In the same way History may be supplemented and made of more personal interest, by accompanying the teaching on the growth and development of social institutions, etc., by biographical readings of the great men who influenced the course of progress. Several publishers issue books for the teacher's use

which give parallel readings to those in the scholar's text-books. Nature Study can be made even more interesting by the reading of selected passages, such as extracts from Maeterlinck's nature poem in prose, 'The Bee,' from Lord Avebury's works on 'The Ant,' etc., and from the writings of Grant Allen, and the brothers Kearton.

Not only should the teacher select passages of literary merit that have a distinct bearing upon the school work or are incidental to it, but the children should also be encouraged to select fine passages—or those that they think are fine—from their class-books, the library, and the books for detailed study. Discussion of the children's selection forms a valuable critical exercise. The upper classes should certainly have opportunity for reading a play aloud, besides studying it; and, because dramatic effect is perfectly legitimate here, the exercise has a distinct value as giving occasion for portraying emotion through reading.

Two points deserve attention with regard to the selection of the matter for reading aloud. Whatever be the source of the chosen passage, it should not be used for this exercise except it has distinguished merit, and, further, all passages so treated need to be complete in form—they should have a central idea and represent a distinct literary whole.

In the upper classes, mere summaries of the matter read may be relinquished in favour of debates upon the passage as a whole, criticism of them from the literary side, or free discussion of the points treated

therein. And, just as the reading was reading for effect, so should special attention be paid in these discussions to the correct use of the speaking voice. In these exercises, as in no other lessons, should particular attention be given to enunciation, and delivery, as well as to the matter of the debates.

Points to which Special Attention will be directed.

In the case of the scholar, no less than in that of the teacher, reading for effect cannot be expected to reach a high standard unless opportunity be given for previous silent study of the passage. The reading ought to be the natural expression of the child's conception of the meaning ; and he is incapable of mastering the sense of a literary passage at first sight. Hence, private study must precede the actual reading. This will allow the child to look up the pronunciation of words, and the meaning of phrases and terms. The following are points which will receive special attention.

(a) *Articulation.* From the first the teacher will insist upon the proper use of the organs of speech, especially the lips and teeth, in accordance with the lessons on phonetics which are given from time to time. Children with defects of speech or of articulation will not be permitted to spoil the beauty of a passage by imperfect rendering, which they cannot help ; and these special cases will receive attention in the lessons on voice production, not in the reading-aloud exercise.

(b) *Breathing and the right use of pauses.* Although

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these points are regulated very much by the sense of the passage, care will be needed that the breath is taken in the natural pauses occurring in the passage, independently of the pauses indicated by the punctuation marks. The tendency to speak with a deflated chest also requires checking.

(c) *Expression, emphasis, sentence-accent, and pronunciation.* The three first of these points will be mastered exactly in the proportion that the reader has grasped the sense of the passage. If opportunity has been afforded for previous study, and the expression, etc., remain unsatisfactory, it may be concluded that the meaning of the extract is in advance of the child's power of appreciation. Correct pronunciation is determined by the amount of care which has been shown in the preparatory classes, the particular neighbourhood of the school, and the intelligent use of the scholar's dictionary.

(d) *The posture and position of the reader.* Because it is one aim of the exercise to promote confidence in the child, generally the reader should be in front of the class and facing it. He should be taught to stand still without shuffling or nervous movements of the limbs ; his head should be erect and shoulders back, and the weight of the body should be thrown evenly upon both feet. He should further be taught to read quietly, and with his attention directed to throwing his speaking voice to the farthest corner of the room.

(e) *Preliminary Exercises.* Reading aloud is not a very frequent exercise, and it is well to see that the

child has the chance to acquit himself creditably as a result of practice in phonetics, recitation, and oral composition. In the last-named exercise the aim should be to promote a free and natural habit of quiet speech.

(f) *Number of children to be practised.* When a large number of children read aloud in the course of a single lesson, the value of the exercise will inevitably be spoiled from the literary point of view. Six or seven children are as many as may be called upon to read from a single passage. The class will derive most benefit by varying these as much as possible for the successive lessons. When passages are chosen mainly for their intrinsic beauty, it is undesirable for backward readers to be asked to read. They will benefit as much by listening to others, and will not ruin the diction of the extract.

Two short outlines are given to suggest suitable methods of conducting a lesson in which the children read aloud. The methods may be employed for poetical, dramatic, and descriptive selections, as well as for narrative extracts.

(i) Outline Lesson—for Standard IV.

The extract considered is from 'The Silver Skates' (Mary Mapes Dodge)—Blackie's Model Reader. All four sections are read silently by the class before the reading-aloud lesson, though time will only allow of the last two portions being read aloud. The children need to read the first two

sections as well as the parts they will read aloud, to obtain a sense of the movement and atmosphere of the selection.

First Step. Silent reading of the whole of the passage. Scholars look up pronunciations and meanings which are not known, in their dictionaries, the teacher explaining any they will not find therein, *e.g.* the pronunciation of the proper names of the story.

Second Step. The six or seven scholars who are selected to read aloud are called out to face the class, and told exactly how far they will be required to read. The remainder of the class will follow the reading *without books*. The preliminary settlement of the duration of each child's reading secures that there will be no pauses, and an entire freedom from interruption. The audience make notes of criticism and suggestions as the selected children read, and the teacher does the same. This method obviates all necessity for interrupting the course of the reading.

Third Step. Criticisms and suggestions are invited from the children who have been listening. Two children give brief summaries of the two first sections of the passage—which have not been read aloud.

Fourth Step. *Discussion of the Passage* with reference to :

(a) *The whole.* Two children give an outline of parts III. and IV. respectively.

(b) *The matter.* Questions upon the various characters and incidents mentioned in the sections read aloud, *e.g.* the duties of Madame van Gleck, the

progress of the race, Gretel's victory, the awarding of the prizes, Gretel's search for her parents.

(c) *The manner of the extract.* Narrative in form ; how the excitement of the crowd is depicted, and the emotion of the various actors ; the point of the sporting conduct of Hans ; reason for the inclusion of the spectators' remarks ; the description of the animated scene. (Exigencies of time will only allow these aspects to be dealt with in the briefest way).

(ii). Outline Lesson—for Standard V.

The following outline suggests a different method for the treatment of a narrative passage from a classic—'The Cratchits' Christmas Dinner' (Dickens's 'Christmas Carol'), beginning at "Then up rose Mrs. Cratchit, Cratchit's wife," to "Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him."

First Step. Silent reading of the passage as in the last outline. Whilst the silent reading is in progress, the teacher ascribes to the various children the parts each has to read aloud. Three or four children may be selected to read the portions which are not direct speech : they will fulfil the function of the chorus in the old Greek drama. Other children will be selected to represent Bob Cratchit, Mrs. Cratchit, Martha, Belinda, the two younger Cratchits (boy and girl), and Tiny Tim. These will read the speeches assigned to them, as naturally and dramatically as possible. The preparation of the parts will ensure

freedom from breaks in the reading, and interpolations from the teacher.

Second Step. The readers will bring their books in front and face the class. The remainder will close their books. Reading aloud of the passage on the lines suggested. Teacher and children take notes of criticism and suggestions as in the previous outline.

Third Step. Brief discussion of the criticisms and suggestions.

Fourth Step. Oral discussion of the extract. (This portion may be taken in the time allocated to oral composition.)

(a) Brief summary of the whole—this may be dispensed with to allow fuller discussion of the parts.

(b) The matter and details of the passage: Bob's absence at church; Martha's home-coming; Arrival of Tiny Tim and his father; The cripple's beautiful thought about Christ and the crippled; The dinner and the pudding; Bob's toast and Tiny Tim's response.

(c) The manner of the extract: special details deemed worthy of discussion by the children or the teacher, *e.g.* the portrayal of the family poverty, and of the contentment and mutual love which reigned in the humble household; the old usage of getting the dinner cooked at the baker's; the rarity of a goose in the Cratchit household; description of the incidents previous to the advent of the pudding; Mrs. Cratchit's doubts about the success of the pudding, and Bob's simple pride in the dinner and his

wife ; the pathetic picture of Bob's love and fear for his little crippled son.

(d) Discussion of the feelings awakened in the breast of the unsuspected onlooker, Scrooge.

CHAPTER VII.

READING AS LITERATURE.

Books for Detailed Study throughout the Year.

The chief aim of reading in the elementary school is to inculcate in children a real liking for worthy books, and to give them the power to read them with ease and intelligence. In most schools it is perhaps going too far to dignify the amount of reading which can be achieved by the name of 'literature'; but some attempt can at least be made to give the child a liking for reading.

In the words of the 'Suggestions': "The elementary school child should be encouraged to regard reading as a pleasurable occupation, and as the most natural and ready method of adding to his store of knowledge. He should read as widely as possible, in the sense in which reading is ordinarily understood; in other words, he should read books rapidly to himself for the sake of their contents. This is, indeed, the most effective means by which he can gain a liking for literature, can widen and arrange his ideas, and add to his stock of information."

But the mere silent reading of a number of selected books is insufficient. It is desirable that some books should be studied in detail in class, in order that a love and appreciation of the beauties of literature may be awakened. Silent reading on the part of the child may more often than not result in narrative reading merely for the sake of incident. To broaden the child's outlook, as well as to show him new aspects of the adult life he is to lead, it is advisable that a certain number of books should be read with a view to the discussion of their contents. The books usually selected for detailed study are chosen from the masters of fiction, or at least those works in which the story element predominates, though not necessarily those of the standard authors which rank as classics. In these books the child finds the study of character and emotion illuminated by incident, and made clear by movement and the personal interest attaching to human motive. A good selection of suitable books may be made from the easier works of the following authors : Ballantyne, Marryat, Fenn, Kingston, Henty, Jules Verne, Cooper, Haggard, Hughes, Defoe, M. M. Dodge, Lytton, Reade, Allcott, G. Eliot, Blackmore, Conan Doyle (historical novels), Mrs. Craik, Lamb, Stevenson, Dickens, and Scott. The teacher must be careful to adjust the difficulty of the works selected to the progress in grasp and appreciation his class has made ; and he will do well to consult his own literary preferences if the work is not to be lifeless. At the same time, the books chosen for class-study should be an

advance upon those selected for unaided silent reading.

Any class should be capable of reading and discussing the subject-matter of one book a term, and the books should be as varied in style and scope as possible. It is practicable to select titles with the idea of correlation with the history or geography schemes of a class. In history particularly, the field of literature is rich in works which present past and present life and character, and which appeal to the imagination, the emotions, and the sense of justice. It is thus always possible to choose books that bear upon the period the class is studying ; and a similar plan may be adopted with geography schemes. At the same time, correlation may frequently be overdone. Literature should not be subordinated to the fancied demands of either the history or geography course, and it is often preferable to choose books from the standpoint of literary value than to try to correlate specially with these subjects.

Books of travel, historical romances, and adventure stories are those which appeal to both girls and boys ; and a good selection might be made from the lists already given of the books suitable for use in the class-libraries. In the case of girls' reading, it is by no means all gain to select ' girls' ' books, though the more robust stories may well be reserved for the boys. Where juvenile books are selected instead of easy standard authors, those which aim at interesting children, whilst giving attention to characterisation and motive, should have the preference over mere

narratives of incident. It is the excellent characterisation combined with ease of comprehension that makes some of Stevenson's works so eminently suitable for study by children ; for, not only are the historical points accurate, the descriptions picturesque and telling, and the ethical standard above suspicion ; but the presentation of emotion, character, and motive is always admirable, and the author's loveliness and regard for his fellow-men are evidenced in every chapter.

The following are a few titles deserving of special consideration when making out a list of books for detailed study by the respective classes :

Standard IV. 'Waterbabies'—Retold (Kingsley), 'Masterman Ready' or 'Settlers in Canada' (Marryat), 'Nat the Naturalist' (Fenn), 'King of the Golden River' (Ruskin), 'Last of the Giant-killers' (Canon Atkinson), 'Little Women' (Allcott), 'Black Arrow' (Stevenson).

Standard V. 'Feats on the Fiord' (Harriet Martineau), 'Children of the New Forest' (Marryat), 'Tom Brown's Schooldays' (Hughes), 'Tales from Shakespeare' (Lamb), 'Dog Crusoe' or 'Erling the Bold' (Ballantyne), 'Treasure Island' or 'Kidnapped' (Stevenson), 'Old Curiosity Shop' or 'Christmas Carol' (Dickens).

Standards VI. and VII. 'Robinson Crusoe' (Defoe), 'Uncle Tom's Cabin' (Harriet Beecher Stowe), 'Cranford' (Mrs. Gaskell), 'John Halifax' (Mrs. Craik), 'Lorna Doone' (Blackmore), 'The Cloister and the Hearth' (Reade), 'David Copper-

field,' 'Tale of two Cities,' 'Barnaby Rudge' (Dickens), 'Last Days of Pompeii,' 'Last of the Barons' (Lytton), 'Hereward the Wake' and 'Westward Ho' (Kingsley), 'White Company' and 'The Refugees' (Conan Doyle), 'The Talisman,' 'Ivanhoe,' 'The Fortunes of Nigel,' 'Quentin Durward' (Scott), 'The Master of Ballantrae' (Stevenson), Arnold's 'Glimpses of the World's Literature.'

The remark of the 'Suggestions' upon abridgments are to be interpreted in the spirit in which they are written: "Abridgment which merely shortens or omits what is too detailed or unsuitable for children is not open to objection; but abridgment which adapts and alters may have the effect of converting a masterpiece into a book decidedly inferior in power and in vivid interest to an unabridged story by some less eminent writer." The teacher must have regard to his own powers of dealing with literature, and the progress of his class, when deciding what editions may be used most effectively. The works of standard authors are written for the perusal of adults, and often call for careful and special treatment. Amongst the titles given above, certain passages in 'Hereward,' 'Westward Ho,' 'Last of the Barons,' and 'The Cloister and the Hearth,' may be the better for expurgation; and in most cases the school-publishers have seen to this. If abridged editions are used, they should be those which omit altogether the points which have a doubtful influence upon young children, and which

their natures are not capable of grasping. The omissions can be supplied by suitable links, but so far as possible the actual text of the bulk of the work should be left unaltered; and the interpolated portions which link together the several parts of the narrative should be indicated by being printed in italics. Books of eminent merit need not be excluded even if it be advisable to suppress some portions, for the aim is to introduce to the child during his school-age the best writers in our language. They require to be carefully used; and the teacher's aim will be directed to encouraging the power of discrimination between good and bad books. Annotated editions also require to be selected with care. In the upper classes, at least, the notes supplied should not replace the expeditious use of a dictionary, and should be accurate and illuminative.

Use of the Books selected for Detailed Study.

i. *General Method.* It is neither practicable nor desirable to study the books for reading in class, chapter by chapter. For one thing, the time which can be devoted to the literature reading-lessons does not allow of it: another consideration is that different children read with varying facility, and those who read rapidly will be hindered and their interest diminished by such treatment of a book. There is no reason why the best readers should not be allowed to read steadily on in the time allotted to silent reading. This does not operate against the general method of reading and discussing a work in sections;

and these children may read from the books in the class-library when they have finished the book the class is studying. The contents of a book for study need to be carefully connoed by the teacher, and the logical subdivisions for study planned in advance. Certain chapters may then be set for silent study week by week, and oral and written exercises given to ensure that all the children read carefully and with appreciation. The general method suggested for employment with a particular book is indicated at the end of the chapter with special reference to Stevenson's 'Treasure Island.'

ii. *Exercises for the Class.*

(a) When a section of the book has been studied, the children may be encouraged to select for reading any short passages which have struck them as illustrations of certain literary aspects, such as action, dialogue, description, humour, pathos, pure narrative, etc., or to point out the portions which appealed to them most strongly, and why.

(b) Oral questions upon points of detail, characters, incidents, comparison with other books, will also be put; and the children will be encouraged to discuss the answers. Written questions upon the book form a valuable exercise also for the written composition, but these will be considered more fully in a later chapter. They should, generally speaking, be directed to incidents and points of the narrative, which may be answered in a short composition, and should generally be set with reference to the points of view of the personages in the book.

(c) Debates upon the subject of each section are useful for establishing the outline of the narrative, and the logical development of the story. The practice of summarising paragraphs and chapters will now be discontinued, and replaced by the definite consideration of incident and the motives of the characters which determine the course of the book. The interplay of character with character will thus appear, and form a valuable lesson in the influence exerted by human beings upon each other, through such emotions and passions as are within the grasp of the children.

(d) Occasionally the weekly optional lesson may be utilised in the upper classes for literary debates, the subjects and examples for which will be provided by the reading of the week. It is too much to expect that in most elementary schools the work of a literary society is practicable. But opportunity, usually growing out of the teacher's or children's reading, will arise for the discussion of books, etc. Extracts are recommended from books dealing with a similar subject to the work used in silent study ; and the children with very little assistance readily find ground for comparison or debate. As soon as a subject for discussion is found, the teacher will act as chairman, and a debate will be commenced, in which, though the rules of debate will be followed in the main, the teacher directs and controls the proceedings to limit the discursiveness that is so common a feature of children's efforts. Papers by individual children are not recommended, except when a child

attempts the analysis of a character as it appears to him from reading. It is preferable to set such an exercise as getting children to enumerate the various good features of a character in a book, and to call upon others to point out the less satisfactory or more evil traits.

During the optional lesson, the teacher may sometimes outline the plot and subject of a particular book in the school-library, calling attention to its points of interest, in order to encourage an attempt at reading it with appreciation and enjoyment.

Suggested Method of Handling a Book for Study.

(Book selected—Stevenson's 'Treasure Island.')

I. *Plan of the Work.* As the book is to be read in the course of ten or twelve weeks, it is desirable to divide the book into parts for reading in periods. In the case of 'Treasure Island,' the sections may follow the various portions of the narrative indicated by the author :

- | | |
|--------------------------|------------------------------|
| (a) 'The Old Buccaneer' | 6 chapters—two weeks' study. |
| (b) 'The Sea Cook' - | 6 chapters—two weeks' study. |
| (c) 'My Shore Adventure' | 3 chapters—two weeks' study. |
| (d) 'The Stockade' - | 6 chapters—two weeks' study. |
| (e) 'My Sea Adventure' | 6 chapters—two weeks' study. |
| Captain Silver' | 7 chapters—two weeks' study. |

II. Preliminary Work on each Section.

(a) Before commencing the study of the book, the teacher will aim at awakening interest in the narrative by discussing the subject generally. At the same time he will refrain from outlining the book or

indicating too narrowly its contents. In the case of the book under discussion, all that need be done is to explain that the story is the narrative of a search for buried treasure, of sailing ships, and tropical adventures, that one of the principal characters of the story is a boy, and to read to the class Stevenson's preface in verse :

*"If sailor tales to sailor tunes,
Storm and adventure, heat and cold,
If schooners, islands, and maroons,
And Buccaneers and buried Gold,
And all the old romance, retold
Exactly in the ancient way,
Can please, as me they pleased of old,
The wiser youngsters of to-day :
—So be it, and fall on ! If not,
If studious youth no longer crave,
His ancient appetites forgot,
Kingston or Ballantyne the brave,
Or Cooper of the woods and wave :
So be it, also ! And may I
And all my pirates share the grave
Where these and their creations lie !"*

It is a mistake to indicate too fully the contents of a book for study. If the children know too much about it previously, they will not bring the same freshness of interest to its perusal.

(b) When a new section is about to be studied, the teacher will make a brief reference to what has happened so far in the narrative, or get a child to do so ; the children will be told to note the parts, incidents, and expressions which please them, and the chief things that assist in developing the story.

For example, before reading section II. the children may be told that it deals with the details of fitting out the expedition, how Billy Bones's associates obtained the scent of the whereabouts of the map, the shipping of the crew, and the discovery of the attitude of the crew towards the captain. All details of these points will, of course, be suppressed. Sufficient will be told to whet the children's curiosity—nothing more.

(c) A useful imaginative exercise, before commencing to read a new section, is for the scholars to attempt to forecast the chain of events in the next portion of the narrative. Seeing that some of the quicker and more intelligent readers will have probably read in advance of the rest of the class, it may be well to ask (1) children who have not read on, what *might* happen, and (2) those who have read on, what *does* happen.

III. *Silent Reading.*

The children read the narrative to themselves, making an occasional note of any expression or idea which interests them, and looking up doubtful words and the positions of places in their dictionaries and atlases. They will be told, moreover, to keep in mind certain passages which seem to them to be typical of story-telling, or description, or character, or habit of mind.

IV. *Oral Discussion and Debate.*

(a) When sufficient time has been allowed for the reading of a section, one or two oral composition

lessons may be spent in discussing the matter with the class. A general sketch of the section may be called for, though this will probably be elicited incidentally in the general discussion, and may therefore be unnecessary. The method of the narration of each section should certainly be elicited and discussed. It is possible, for instance, to compare the style of narrative of the boy hero, Jim Hawkins, with that of the doctor, an educated and thoughtful man. A valuable point of discussion will centre around the realism introduced into a story by its being narrated in the first person, comparison being made with 'Robinson Crusoe' and other familiar books which are written in the first person.

(b) Discussion of the characters as they appear in the narrative should be included. Scholars may be required to give an oral estimate of the various personages, *e.g.* :

Jim Hawkins was a plucky imaginative boy, and a good son. He was prudent as a rule, but thoughtlessness led him to several rash acts ; however, his good sense and self-reliance enabled him to get out of a scrape with credit to himself, and, fortunately, with benefit to others.

The Captain : a sensible practical man, who knew the value of discipline and how to uphold his own authority. (The children in the course of the term should be called upon to give instances from the book illustrating these points.)

Squire Trelawney : a brave gentleman, eager and enthusiastic, opinionated, yet over-trustful, quick to believe good of others ; ready to confess himself at fault, though hasty in temper, and with many of the traits of a boy's nature.

Questions similar to those for the written exercises may be orally answered, *e.g.* How did Jim Hawkins's self-reliance

help him at a particular (specified) time? Why was it wrong of him to leave the Stockade without acquainting the other defenders?

(c) In the course of the oral discussion children may be asked to mention any interesting details of fact or expression which struck them in the silent reading, and to give the meaning of such. Some examples that the children might note are selected from the section 'The Sea Cook':

Jim's annoyance at the sight of a new boy filling his place at the 'Admiral Benbow'; a 'dead-eye'; 'keel-hauling'; 'sealed orders'; 'told to the parrot'; how Silver managed to get about the deck with only one leg; sailors' belief in the ill-luck that follows the change of the name of a ship.

(d) Children select striking passages in their reading, which may be read aloud and discussed, such as the following:

- (i) Pen portrait of an old Sea-dog; Chapter I., from 'I remember him as if it were yesterday . . .' to 'And that was all we could learn of our guest.'
- (ii) A typical incident, showing the power of moral courage over brute force: the incident of Dr. Livesey and Billy Bones, Chapter I.
- (iii) A specimen of masterly narrative of the doings of several persons, from Chapter II., 'At last in strode the captain . . .' to the end of the chapter. This may be compared with the narrative of the doings of a single person, 'The Cruise of the Coracle.'
- (iv) A boy's anticipations, showing how the author understood the feelings of a boy, Chapter VII., first paragraph.
- (v) The letter of the enthusiastic, opinionated, and impulsive but trustful Squire, from Chapter VII.

- A discussion of this in detail may be used to indicate fully Trelawney's character.
- (vi) Description of the Docks at Bristol, Chapter VII. How the animated scene is depicted in the fewest possible words.
 - (vii) Description of a tropical island, from Chapter XIII. : 'The appearance of the island . . . ' to " ' I'll stake my wig there's fever there.' "
 - (viii) Picture of the log-house in the stockade, Chapter XIX.
 - (ix) Examples of superstition : The torn Bible, Chapter XXIX. ; and 'The voice among the trees,' Chapter XXXII.
 - (x) The buccaneers' disappointment, Chapter XXII., from 'We were at the margin of the thicket ' to the end.
 - (xi) A typical dialogue : Chapter IX., entitled ' Powder and Arms,' in which Captain Smollett's watchful prudence and knowledge of men are misjudged. (This makes a first-rate exercise for dramatic treatment.)

V. *Written Questions on the Book.*

These should not be set so as to elicit a mere summary of a section or chapter. Questions requiring thought and grasp are preferable, *e.g.* How did Jim's resourcefulness help him on a particular (specified) occasion ? What was the part played by Ben Gunn, the maroon ? What was the effect upon Gunn of his solitary life on the island ? Describe the construction of his boat, and how it behaved when afloat.

VI. *When the Book has been read*, it should be reviewed as a whole, with reference to :

- (a) Logical development of the plot.

(b) The chief characters and the parts they play.

(c) The fate of the several characters, with a discussion as to whether the children agree that they were properly rewarded or not.

(d) General conclusions drawn on piracy and other forms of dishonesty.

(e) The influence of the greed of gold. Was the expedition worth the loss of human life involved ?

(f) Discussion of any other works by Stevenson, and the story of his life.

CHAPTER VIII.

POETRY.

‘There is no cultivating taste by means of what is second-rate; nothing short of the best is of any avail.’—*Goethe*.

‘The medium in which thinking grows fruitful . . . consists in knowing sub-consciously the mysterious presence of beauty; in being aware of beauty in the same way as we are aware of the sunshine in the room where we are writing, in the workshop where we are at our trade, in the meadow where we are carting hay.’—‘The Ascending Effort.’—*George Bourne*.

Aim and Purpose of Exercises in Poetry.

i. *Influence on Character and Life.* The effect of poetry upon the child is similar to that of prose, but its effect is proportionately greater, and it may be used as a more definite preparation for after-life. It is not suggested, however, that the study of prose and poetry may displace moral teaching, though it should certainly supplement it. In Part I. we referred to the work of poetry in arousing emotions and appealing to natural instincts. Children leave school at a critical age, when the instincts proper to adolescence are awakening; and the study of poetry

in the senior classes may prepare for the advent of new feelings and emotions by presenting their objects in a pure and ideal form. This is the chief advantage in storing up in the child's memory a stock of ideas expressed in the medium of poetry which, though they may be imperfectly understood at the time, will have their value later as refining and strengthening influences. Poems, then, which deal with the emotions and passions—provided that they receive suitable treatment by the teacher—may certainly be read and learned, though it is by no means necessary that the children should understand their full meanings as they will come to comprehend them in the light of the after-years. As narrative is the form that children best understand and enjoy, many of the poems selected for study should be narrative poems or ballads, or at any rate verses which contain some consecutive thread of narrative. It matters not whether the poems committed to memory be long or short; their length will depend upon the subject and purpose, and may range from lengthy poems to quotations of a line or two in length.

ii. *Cultivation of Taste.* Just as in prose reading, attention was directed towards that which is beautiful and noble, an attempt should be made to include for study the most perfect specimens of verse that are within the grasp of children. Judgment and taste may be cultivated by comparison of two poems upon a similar subject, or by questions which aim at eliciting the points of beauty in a poem. Needless to say, such exercises must be elementary in

character. To analyse a book minutely is often to destroy its interest, but a good poem never loses by analysis, for the meaning grows clearer, and the sense of form which is gained gives an added pleasure. It is an interesting and stimulating exercise for children to examine the structure, imagery, and versification of a poem, to see how the author has produced the effect they have felt themselves. Children, however, cannot be forced to like poetry. By selecting only the best their feeling for it will develop. Many a child finds a poem delightful without in the least being able to explain why he likes it or prefers it to another; and so progresses unconsciously to an appreciation of the beauty of verse, and of the subjects about which verse is written.

iii. *Ethical Teaching.* In no direction perhaps is the study of poetry so powerful as in the teaching of ethics; and, because the lessons are unconscious, the value is the greater for being incidental rather than formal. So long as the meaning is understood, the ethical centre of a poem has a stronger influence for not being insisted upon. Many a child in after-life is strengthened and upheld by the conscious recollection of a poem, or a sub-conscious memory of principles he has acquired as a result of the study of poetry.

We give some examples of poems with a distinct ethical centre: 'Abou ben Adhem,' Leigh Hunt (Love of Fellow-men); 'Horatius,' Macaulay (Patriotism); 'The Revenge,' Tennyson (Care for the

helpless, self-sacrifice, and steadfastness); 'Sir Galahad,' Tennyson (Purity and Manhood); 'The Ploughman,' A. H. Clough (Pride in Work); 'M'Andrew's Hymn,' Kipling (Pride in Work); 'The Cotter's Saturday Night,' Burns (Contentment; domestic joys); 'The Soldier's Dream,' Campbell (Love of home); 'Vitai Lampada,' Henry Newbolt (Effort; playing the game); 'The Happy Warrior,' Wordsworth (Aspiration).

Reading Poetry.

The first appeal of poetry, by reason of its form, is to the ear. Verse is the wedding of beautiful sounds to noble thoughts, and the peculiar emotional effect of poetry is largely owing to its metrical form. To quote the 'Suggestions' again: "There is a particular reason why poetry should be read aloud in class. If it is not, children may never learn to appreciate it as poetry, since in a child suggestive sound awakens more poetic emotion than delicacies of language." The emotional effect of poetry may be traced in class and analysed by the children themselves, if selections are read aloud. Just as they can appreciate the effect of various times in music, march-time, dance-time, and the slow movement appropriate to stately or sad music, so, by means of comparison, can they be led to grasp the effect of the various rhythms in poetry. This will not be done by any formal study of the rules governing metrical rhythm, but by comparing and contrasting selected poems in their poetry-books. It is the rhythm of

poetry which makes it easy to learn, it is also the rhythm to which poetry owes much of its emotional appeal ; and, therefore, especially for these reasons, the verse learned or studied by children should reach a high standard of metrical excellence. And, because rhythm is to be observed by the ear, rather than by a mental conception of how it would sound, it is essential that poetry should be read aloud.

Whether poetry is intended to be studied for its meaning and effect, or to be committed to memory, a stage in its preparation will always be to have it read aloud. In the exercise, not only will the rendering express the meaning of the passage, as in a piece of prose, but the metre and melody of the verse should be carefully preserved. If the rhythm of the poetry be emphasised alone, the meaning suffers ; whilst if the meaning be exaggerated by the expression thrown into the rendering, the effect is to rob the verse of its rhythmic and musical qualities, and frequently to reduce it to the level of bad and artificial prose.

In order that ample opportunity may be given for the study of a good variety of verse, it is desirable that every child should have a book of poetry for his own private reading, and for use in class. There is no need that every poem should be read aloud, indeed time will not permit of this in cases where a book of any length is provided, but it is necessary that a good variety of verse should be included. There are many excellent selections for schools published, and amongst them reference may be made

to the 'Golden Staircase' (Jack), 'The Globe Poetry Book,' etc. (Macmillan), 'The Ivory Gate' (Dent), 'The Golden Dawn Poetry Reader' (Nisbet), 'Poetic Gems' (Chambers), 'The Harp of Youth' (Nelson), 'A Treasury of Prose and Poetry' (Har-rap), etc.

In selecting a poetry book for a class, the teacher should consult his own preferences, his teaching aims, and the capacity of his scholars. There is no reason why a senior class, which has made good progress in appreciation and grasp, should not spend a year or so in the study of a book of lyrical poems—epical poetry is generally beyond the capabilities of elementary pupils—like 'The Hundred Best Poems' (Gowans and Gray), or 'English Songs and Ballads' (Frowde's World's Classics), or the teacher may select for his class the systematic study of a single poet. For the last he would find 'The Children's Tennyson' (Macmillan) admirable.

A list of poems has already been given in this section based upon the ethical note they sound. A system of selection on a different plan, with some types, is indicated below. All the examples are suitable for reading aloud.

Poems of Nature. 'The Sower' (M. Blind), 'The Reapers' (M. Blind), 'Home Thoughts from Abroad' (Browning), 'To the Skylark' (Wordsworth), 'To a Daisy' (Burns), 'The Cloud' (Shelley).

Ballads. 'The Ancient Mariner' (Coleridge), 'Wreck of the *Hesperus*' (Longfellow), 'How they brought the Good News' (Browning).

Historical Poems. 'Flodden' (Scott), 'Morte d'Arthur' (Tennyson), 'Discovery of the North Cape' (Longfellow), 'Paul Revere' (Longfellow).

Poems of Heroism. 'Sir Humphrey Gilbert' (Longfellow), 'Santa Filomena' (Longfellow), 'The Defence of Lucknow' (Tennyson), 'The Birkenhead' (Doyle), 'Grace Darling' (Wordsworth).

Poems of Patriotism. 'Breathes there the Man' (Scott), 'To the Men of Greater Britain' (Swinburne), 'The Song of the Bow' (Conan Doyle), 'England, my England' (Henley).

Poems of Freedom. 'Pilgrim Fathers' (Hemans), 'The Fatherland' (Lowell), 'The Slave's Dream' (Longfellow).

Domestic Poems. 'Longing for Home' (J. Ingelow), Selections from 'The Task' (Cowper), 'Cotter's Saturday Night' (Burns), 'Dora' (Tennyson).

Elegiacs, etc. Gray's 'Elegy'; 'Youth and Age' (Kingsley), 'The Death of the Flowers' (Bryant), 'I Remember' (Hood), 'Burial of Sir John Moore' (C. Wolfe).

Religious Poems and Hymns. 'Ode on the Nativity' (Milton), 'Prayer is the Soul's Sincere Desire' (Cowper), 'The Happy Warrior' (Wordsworth), 'Sennacherib' (Byron), 'Burial of Moses' (Alexander), 'Miriam's Song' (T. Moore), 'Strong Son of God' (Tennyson's 'In Memoriam'), 'The Recessional' (Kipling).

Memorising and Reciting Poetry.

There is little doubt that the old method of memorising poetry, in which a whole class learned the same 'pieces' by dint of mechanical and simultaneous repetition, had the effect, more often than not, of destroying any love or appreciation of poetry, and rendering the study of verse unpopular with school-children. Certain passages may be learned by the class in common when they have some special bearing upon the work, or are selected with a view to their especial appeal to the scholars. The passages, however, should never be learned by repetition in unison. For the method destroys true expression and feeling, and is, moreover, extremely wasteful in the time consumed. Extracts for memorising from the best authors need not be restricted to poetry; there are many beautiful prose passages that will be met with in the course of the reading which are equally worthy of being learned by heart.

But, apart from the verses, etc., which, for special reasons, are learned by the class, it is desirable that a number of different lyrics should be learned by different children, in order to prevent the *ennui* resulting from the class all learning the same fragments. Scholars may certainly be encouraged to choose poems from their school poetry-books which they will silently commit to memory and afterwards recite aloud. They need some assistance and guidance from the teacher in choosing their selections, for in some cases it is within the range of practical

experience to find children selecting poems, not because they personally like them, but because the lines are short, or otherwise appear easy to remember. It is a good plan for the children to be set to read their poetry books silently, and to come up to the teacher's desk in turn, so that he can act partly as censor, partly as guide, and may note the titles of the poems selected for learning opposite each child's name in an exercise book kept for the purpose. This facilitates testing the work, and acts as a check upon the pupil.

Before the children learn the poems they have chosen, each should be read aloud by the teacher. This is when the record of the pupils' names with the titles of their poems will also be useful and tend to an economy of time. In the course of this model-reading, the teacher will take care not to insist closely upon his own idea of the sense, or upon his particular rendering of the verses. Undue analysis and explanation may rob poetry for learning of much of its attractiveness, and the teacher will do well to limit his explanations severely to those points where the meaning may be ambiguous or obscure.

Children need a few practical hints before commencing to commit a poem to memory. If they are uninstructed, they will probably attempt the task by reading and re-reading the lines until they know them by heart. This method has the inevitable effect of nauseating them with the subject before it is learned. The more intelligent and the more interesting method—besides tending to a great

saving of time—is for the child to begin memorising from the very commencement. Immediately after he has mastered the general sense of the selection by a careful reading, he should be trained to divide the poem into short logical sections, the length of which will be regulated by the meaning, or, in the case of a narrative poem, by the stages in the story. Then he should commence learning. After reading a section *once*, he should uncover each line in turn using the edge of a sheet of paper, and endeavour to recall the next line. On moving the paper down the page and referring to the line, he will see how far he has it perfect. When he has noted in his mind any slip, he will try to recall the next line, and so on. The first two or three times through, he will doubtless make several verbal errors; and when he has mastered one section he will proceed to the next.

When once the habit of attacking a piece of poetry on this plan has been formed, the work will be done with considerably less effort, and in a much shorter time than by the method of unintelligent repetition in which the mind is constantly wandering. The learner will have no trouble with either the meaning or the connecting links; and he will not grow weary of the passage selected. The best-intentioned scholar cannot refrain from gabbling if he tries to learn by mere repetition; and the natural result is that he never learns to recite with just expression. This is chiefly because he reproduces the rhythm of the metre, and fails to give expression to the sense of the passage.

Poetry should always be recited to an audience. In the case of a large class it is wearisome to the pupils to sit through recitations more or less lamely performed by a score of scholars. In practice, for this reason, the audience is best limited to a section of, say, ten or twelve children, whilst the rest of the class are engaged in silent preparation of their poetry. So that those who are reciting should interrupt the others as little as possible, it is an advantage to have the section which is being tested in front of the class, and to instruct each reciter in turn to face his audience.

The chief difficulty encountered by the teacher is that of preserving a balance between the rendering of the metrical rhythm of a poem and the emphasis and expression which are required to bring out its full meaning. A 'sing-song' manner of reciting is not so likely to result when poetry is learned by the method we have indicated, but still, the metre of a poem, particularly in the case of simple lyrics and ballads, often carries the child away in spite of himself, and leads to a loss of expression. Although monosyllabic rhymes are naturally and properly accented, the child should be trained to keep the tendency within reasonable limits ; and the teacher should endeavour to avoid giving mechanical rules which aim at preventing too close attention to the rhythm. The most important thing is to see that the reciter places the caesura, or natural pause of the verse which occurs at the end or the middle of a line, in its right position. Upon this depends the just

expression of the meaning, and the right placing of the caesura does more than anything else to prevent the cadence of the verse from being rendered monotonous by the rhythm.

Poems which the teacher selects, and which are not included in the poetry-readers, may be graphed so that each child may have a copy. Long narrative poems, such as Longfellow's 'Tales of a Wayside Inn,' Macaulay's 'Lays,' etc., are best treated in class by being cut up into a number of sections to be memorised by various portions of the class. The quantity of verse learned by any one child will be determined by his power of application and gift of memory.

In some schools the experiment has been tried of the children writing original verse composition on the lines of a simple model read and studied in class. This has been more or less successful, but space forbids more than a passing reference.

Outline Lesson on reading a Poem—Seniors.

The poem selected is 'The Forsaken Merman' (Matthew Arnold), one of the most musical and descriptive imaginative poems in our literature. It specially lends itself to reading and study by children, for the following reasons :

Subject. It is concerned with children and children's feelings, and its romantic nature makes a special appeal to the young.. It is a fairy-tale in verse. The dramatic style of the poem further helps.

Structure and Form. The frequent change in metrical rhythm tends to prevent its being spoiled in rendering by the introduction of a mechanical 'sing-song,' which is often noticed in the case of long poems with a sustained rhythm. Being narrative in form, and the various portions addressed to an audience, the poem does not present the difficulties of mere declamation. Children find it extremely hard to declaim, but comparatively an easy exercise to address spoken words to a particular imagined audience.

Musical Qualities. The haunting effect of the lines, the sonorous melody of the verse, and the musical nature of the composition, produce a ready response in the listener, which must do much towards fostering a love for poetry. Children are lovers of melody, and the melodiousness of this poem is beyond all praise. Few poems appeal more delightfully to a child's ear ; and the more so as its general meaning is well within a child's comprehension. The children always seem to enjoy such verses most when they listen with closed eyes, so that they are undistracted from the beauty of the poetry.

Imagery. The poetical images and descriptions, being based upon concrete things such as children can understand, are the source of an emotional delight which is surpassed by few compositions.

Part I. The poem is read silently by the class to prepare the general meaning and to indicate to them the requisite expression.

Part II. The best readers of the class render the

poem aloud. When a complete section is not adequately rendered in force and meaning, the teacher reads it aloud as a pattern. (The children are interrupted on no account until a logical break in the poem is reached.)

Part III. The poem is discussed as a whole with reference to the thread of narrative running through it.

The structure is next analysed with regard to the various portions of the whole, e.g. the first section is in short lines suited to the merman calling his children; the poem then breaks into a soliloquy descriptive of the home in the sea and the domestic joys of the merman; then follows the description of the summons of the merman's human bride, and her departure; the impatience for the mother's return is next indicated, which is followed by an account of the merman and his children looking in at the window of the church, and the disconsolate return to the home in the sea; the poem concludes with the lament of the merman.

The emotions of the merman, his bride, and the children are next traced in the poem by the children.

The discussion concludes with a comparison of some of the lines to decide which has the most musical qualities and poetic feeling, such as :

*' Now the wild white horses play,
Champ and chafe and toss in the spray.'*

with

*' Through the surf and through the swell,
The far-off sound of a silver bell.'*

OR

*'Where great whales come sailing by,
Sail and sail with unshut eye.'*

Children are quick to appreciate the wonderful use of alliteration throughout the poem, and many other points will suggest themselves to the teacher or, more important still, to the children. A complete reading of the poem by the teacher will be appreciated, and instructive, after it has been fully studied.

Reading a Play.

Lack of space prevents a detailed consideration of the reading of one of Shakespeare's simpler plays, such as 'As you like it,' 'The Merchant of Venice,' or 'The Tempest'; or one of the historical plays suited to school use, such as 'Julius Cæsar' or 'Henry V.' The leaving-class should read at least one of these plays in the year. When the play has been read as a whole, and the structure studied with reference to the successive scenes presenting the course of the action from cause to climax, the play should form the basis for a dramatic reading, the various parts being taken by the members of the class. The exercise is intended chiefly as an introduction to Shakespeare, and it can neither be hoped or expected that the full beauties of the playwright's thought and expression can be realised by children of school-age. There should be no attempt at acting a Shakespearean play at school. It may be possible,

after much labour and time, to get a single scene acted in a way that is creditable for children, but we do not think that the elementary school is the place for such attempts : and certainly, the time consumed would be out of all proportion to the educational benefit. It is less ambitious though far more practicable, to allow the children to read a play from their texts, allotting parts to each ; and the dramatic reading of the scenes will never fail to interest them or to give pleasure, if the level of the English teaching is high.

CHAPTER IX.

COMPOSITION FOR SENIORS.

Aim and Purpose of Composition Exercises.

It will have been noted in the foregoing chapters on the various aspects of reading, that constant reference has been made to the study of composition and literature; and thus a large part of the subject of composition already has received incidental treatment. The fact is, that in a scheme of work, the intelligent reading of books must always imply a consideration of the reverse process—the setting forth of thought in written form. It is necessary now to review more directly the treatment of composition in the elementary school.

The main purpose of careful practice in the elements of composition is as an aid to self-expression. It is the power of articulateness that the study of written and spoken language by our school-children aims at furnishing to the adult. Other aspects of the subject, such as the use of printed matter as a source of information, or as a means of pleasure, or the cultivation of taste and imagination, and the power of expressive language, are secondary. To be

articulate is to be able to express the notions and impulses of the inward man. Practice in oral and written composition enables one to find expression ; it is only to a limited degree that it can call out thought by the suggestions of other minds which are presented in the form of books.

Two essentials of adult life at the present day are the power of clear speech and ability to write. The chief means of mastering those essentials are a knowledge of one's native tongue, and the habit of clear and logical thought. Composition teaching should aim at cultivating both in the child.

The secondary aim of teaching accuracy of vocabulary is not nearly so important. It is not essential that children should learn to use a literary language that is unnatural to them ; though at the same time a precise vocabulary and a knowledge of correct English must go far to assist them to accuracy of expression and the ability to voice their thoughts completely. The further gain which a careful study of literary composition achieves is the development of the imaginative faculty. It is to the imagination of such hard-headed, practical men as Arkwright and Stephenson that the world owes its greatest discoveries ; and the growth of an imaginative, articulate working-class must inevitably prove a great asset to the nation and to the world at large. Besides the gain to the community, we must not forget the aesthetic gain to the individual in a study which refines his tastes and gives him new fields for thought and enjoyment.

In the course of the next chapters the subject of composition will be discussed from the various standpoints of the class and the teacher.

Oral Composition.

Because the object of instruction is to enable the child to *speak* correctly as well as to write his thoughts, even in the senior classes much of the composition will still be oral. There is a further reason that this should be so. Seeing that the home language of the elementary school child is by no means literary English, and that the school instruction would never succeed in making it so even if it were desirable, the child needs plenty of practice in good spoken English. We give below some exercises in oral composition which it is suggested may be advantageous in the senior classes :

i. *Incidental Oral Composition.* Answers to questions upon the lessons of the curriculum. More than one sentence may now be looked for in the replies given, and the teacher will aim definitely at securing consecutive thought and expression in the answers. We have already pointed out that the advantage of oral answers over written ones is the extended field of thought which can be covered by a class by means of oral replies. The ideas which may be orally discussed in the space of a short lesson in the hearing of the class, must be far more numerous than those about which each child could write in the same time. When books are used as sources of information, the most expeditious way of communicating the know-

ledge gained to the class as a whole is by means of oral explanation from the children themselves, followed by oral discussion by the rest of the class.

ii. *Formal Oral Composition.* The books for detailed study will be the basis for summaries of paragraphs, chapters, and sections, and give opportunity for searching enquiries calling for independent thought as well as memory. Frequently the composition lesson on the time-table of a senior class will be best spent in such exercises as have been indicated in the chapter on Reading as Literature.

As has already been noted in Part I., the most effective preparation for written composition on a subject is oral discussion in class. Indeed, until the leaving-class is reached, and frequently after, the setting of a written composition without some attempt at oral preparation leads more often than not to waste of valuable time. The result is a set of exercises devoid of logical thought, wanting in subject-matter and form; and, because no interest has been awakened in the subject, they result only in perfunctory compositions which disgust the writers and lead to no mental growth or even an increased power of expression. Children cannot write about things until they have conceived ideas upon them; and, until the habit of independent thought has been acquired, the class as a whole will benefit by spending considerable time in the preliminary oral discussion of a subject.

A certain amount of continuous oral composition, in which different children in turn tell the rest

exactly the kind of thing which they would have written as a composition exercise, is most valuable. Instead of setting a subject for written composition, this oral method may be used. Those who listen benefit as much as those who speak ; and there will not result an accumulation of written matter which the teacher finds impossible to correct effectively. Many common errors in written work would be unknown, if the points were threshed out in class, after they had been noted in the course of the oral composition lesson.

An oral story-telling game is suggested as an occasional stimulating exercise. One child stands up and begins a simple story. At a signal from the teacher he sits down, and another child is called upon to continue the story at that point. This is repeated till something of a continuous narrative is evolved, though, needless to say, the plot will seldom be more than crude and elementary, and the manner broken and incongruous. Because no child, however, can anticipate when he may be called upon to continue, there is every incentive to sustained and interested attention.

iii. *Dramatic Exercises.* These may be found useful with senior classes, and some teachers obtain excellent results with them, though, if much time is absorbed in their use, the educational value is easily over-estimated. As a device for oral composition simple dramatic exercises are useful. Dramatic histories, etc., may be read aloud by the class, and the children afterwards encouraged to act them with

original dialogue following the text more or less closely. Much care must be exercised in the selection of dramatic readers.

Plays of real value to the children of senior classes—those with beauties of thought and expression—are better read and discussed than acted. As we have said, the acting of one of Shakespeare's plays, or a scene from a play, is beyond the powers of school-children, and its points will be better appreciated through careful reading and oral discussion. As a play-lesson, a few children may be encouraged occasionally to enact a scene from a book, or of some familiar place, such as a shop, or to illustrate some incident they have seen, whilst the rest form the audience and criticise their efforts.

iv. *Debates*. Discussions on simple subjects are much more likely to be of value than attempts at original dramatic exercises. Opportunity may be taken, at least with the two highest classes, to debate a subject periodically. The subjects of the ordinary debating society are quite unsuited to the majority of children. Some idea of suitable subjects—with the omission of topical ones—may be gained from the following list :

Australia *versus* Canada as a field for the emigrant ; Hot *versus* cold weather ; Are Polar Expeditions worth the dangers and privations encountered ? Train travelling *versus* tram and bus ; Should a boy become a Scout ? Swimming *versus* Cycling as a Pastime ; Which is the best for a holiday—the sea-side or the country ? Town *versus* Country Life ; Should examinations be abolished ? Do the *best* children win the prizes ? Brush-drawing *versus*

Pencil-drawing ; Which is of the most value as a study—Geography or History ? Profession *versus* a Trade ; Which are the better off—shop-assistants or servants ? Needlework *versus* Cookery ; Which gives the better training—Gardening or Woodwork ? Reading *versus* Music.

In conducting these debates, the usual standing rules of a meeting will be adopted ; and until the scholars have had some practice the teacher should preside. Indeed, it is perhaps better that he should always do so as, from the chair, he can direct the course of the debate without it being too evident. It is desirable to announce the subjects at least a week beforehand in order that the whole class may think about them. The best plan is to draw the names of the opener and seconder for the affirmative and the negative, as, if there is no means of knowing before the debate who may be called upon to speak, there will be greater interest in the exercise, and most of the children will make some effort at preparation.

Subjects and Exercises for Written Composition.

Before proceeding to consider the various aspects of written composition in detail, it will be well to discuss the selection of suitable subjects. Bearing in mind the purpose of the exercise, two main points naturally stand out as essentials : first, the scholar must have something to say about the subject ; and, second, the scholar should know how to express what he has to say. In other words, the subjects must be selected with reference to the chief factors in composition—*matter and form*.

The setting of subjects calls for much consideration

and preparation on the side of the teacher ; for the success of the composition exercises depends very largely upon their suitability. There was at one time a tendency to underrate the importance of the choice of a subject. When composition lesson arrived, the teacher sometimes read a story or an anecdote, and forthwith set the class to reproduce it, or else he wrote the title of an essay upon the blackboard, such as 'honesty,' 'punctuality,' 'A stitch in time,' etc., etc. There was little or no enquiry as to whether the subject was likely to assist the scholar in the difficult art of composition, or such as to encourage him to think within the scope of his capacity. Anything more dull, more futile, or less interesting to the pupil it is hard to conceive. Picture his condition—having to write extempore on a subject about which he knows little, has thought nothing, and for which he has no sort of enthusiasm. It is small wonder that the response to such exercises was feeble, misshapen, and uninspired. Without variety of subject, or variety of viewpoint, there can be little enthusiasm for an exercise, and it would be merely wearisome to the class to attempt oral discussion upon a threadbare subject which all the class has attempted to treat in more or less the same way for want of some preliminary talk or preparation.

The following are some aspects and subjects selected for exercises in the senior classes : certain of them will be more fully treated in the succeeding chapters :

Exercises on literature, reading lessons, and stories narrated :

(a) *Questions on books read or studied in class.* A choice of questions is recommended, so that a child is not bound to write upon something in which he is not interested. Definite subjects should be set, some particular incident or scene, about which the child has a good store of ideas. Few children are capable of writing a digest of the contents of a whole book in the space of two or three lessons, and a bald outline is not conducive to independent thought or interest. We give some examples :

Standard IV. (From 'Masterman Ready')—Compare a modern steamboat with the 'Pacific'; Write what you can of the productions of Seagrave Island; Describe the Stockade; How did the Seagraves make preparations for a long stay on the island?

Standard V. (From 'Feats on the Fiord')—Describe Hund's Journey; Write a description of Erica's Betrothal; Give an account of the death of Ulla; Describe Rolf's adventure with the pirates; Say what you can of Oddo and Nipen's Feast.

Standards VI. and VII. (From 'Tom Brown')—Contrast East's influence with that of Arthur upon Tom; My impressions of Rugby; Rugby, or my own school—which I should prefer, and why; Why I admire Tom; Why I despise Flashman; A typical Schoolboy; Wrestling.

Definite questions upon some point of interest in a poem which the class has read are also very useful. Children need the assistance of questions which limit their attempts within practicable bounds, but which lead them to think. As an example, if the children have been reading 'The Slave's Dream'

(Longfellow), the class may be divided into sections for the composition exercise, and each be set to write one of the following : Contrast the life of the slave before and after his captivity ; Describe the slave's appearance as he lay dreaming ; Explain what he dreamed, and how the dream ended.

Another exercise that may be given is reproduction of the matter of the class-reader or of the oral lessons. The exercise affords an opportunity to the child to make use of new words he has acquired, and impresses upon his mind the matter and the sense of what he has learned. Here, too, pointed questions may be set upon the matter of the lesson, and the child should seldom be asked merely to reproduce without some variation from the original form of the matter being required. A good interval should elapse before the child attempts to reproduce something of what he has read or learned, or he will be found repeating actual sentences he has remembered in their original form, without putting them into his own words and constructions.

Stories which are set for reproduction may be episodes and incidents, narrated or read, but not necessarily in the form of the anecdotes with which we are familiar as ' Stories for Composition.' Short summaries of narratives may be asked for, or the complementary exercise—expanding a summary from the blackboard. This latter is an especially valuable exercise for a backward class, for, as the words that might present difficulty in spelling are supplied, the scholar is able to concentrate his

attention entirely on the formation of his sentences.

(b) *Descriptions.* Writing descriptions should be a frequent composition exercise. We have some suggestions to offer with reference to the use of models, in a later chapter. For the present we will quote from the 'Suggestions' as to suitable subjects : "The ever-changing face of Nature, the sky, the winds, rain, frost, the thunderstorm, the fog and the sunshine, trees, flowers, birds and beasts ; familiar scenes, the farmyard, the village street, the market-place, the harvest, the railway, the tramcar, the factory, the post-office, the fire-engine, shops, churches, all the scenes of human activity amongst which children's lives are passed—these form the inexhaustible store from which materials for description may be drawn. . . . He (the child) should be taught to give an exact and detailed account of any event which he himself has observed, such as a procession in the streets or an experiment in school ; to write an accurate description of someone he knows, or of something belonging to himself which he is supposed to have lost ; to explain to a stranger the nearest way to the station."

It may be added that descriptions are interesting to children in proportion to the human element they include—a description to a child is far more living if it contain references to human beings. Descriptions of inanimate nature which do not include human beings are not nearly so attractive to children. Although usually descriptions will be based upon

the child's observation, occasionally they may be imaginative descriptions of places, people, and phenomena which he has not actually observed but has read about. It is well to vary the point of view from which the descriptions are written as much as possible. Thus, the same subject may be described by various sections of the class in its spring, summer, autumn, and winter guise.

Some Typical Exercises.

Standard IV. A school ramble in - - Park ; A summer day in the hayfield ; The meadows in spring ; The house-sparrow ; The vanman's boy, etc.

Standard V. A cricket match ; My idea of a sailor's life ; My idea of a soldier's life ; A hedge I know ; A field I know ; A tree I know ; etc.

Standards VI. and VII. A country cottage ; A village by the sea ; A sailor I know ; A mill ; A heavy rainstorm ; A flood ; A visit to the Zoo ; Going fishing ; Dogs and their ways ; A river at night ; Travelling by train, etc. ; A dream ; A foggy day at my home ; A storm at sea ; A storm in the country ; A storm in town ; A country boy I know ; A town child I know ; The sea-side ; A shop ; A fair ; etc.

(c) *Exercises on Geography, History, and Nature Study.* Some types of pointed questions that might be set are included later in the chapter on Class Examinations. With elementary school children, questions calling for thought are desirable, but they should be pointed, and not set upon complete historical periods, or the whole of a country, or upon general phenomena studied in connection with the nature-course. Some valuable exercises may be set

upon certain points about which information has been gleaned, as indicated in the chapter upon Books as Sources of Information.

(d) *Letter-writing.* Because letters play an important part in the future life of the child, this exercise is indispensable. The simpler the subject, however, the more successful the composition will be. Children should be trained to express their views upon themselves, their school life, their games, and their wishes for the future, in a lucid style. Both business and friendly letters may be included, and they will learn how to address an envelope. The conventional forms of address will incidentally be learned. The more practical the subject of a letter, the more it will appeal to the young writers. Replies may be written to an actual advertisement in a daily paper, for a vacant situation, or for information as to samples and commodities. Model letters which are printed in books for children to reply to are usually very unconvincing. It is much better to adopt the plan of getting the children in one half of the class to write letters to children in the other portion of the class whilst the latter are engaged in another composition exercise. The letters can then be passed over, and replied to in a subsequent lesson; being actual letters from real persons, the task of writing replies will be far more interesting. For this exercise paper will be used instead of books, and the letters will be written in the conventional form. We add a warning from the 'Suggestions': "The subjects and occasions on which letters are written in

school should always be such as occur in real life. To compel a child to throw a composition on such subjects as 'The Choice of a Calling,' or 'The River St. Lawrence,' into the form of a letter to his teacher is to render the exercise ridiculous."

Typical subjects for Letter-writing. A new pet ; A new toy ; Plans for the holidays ; Views on a school excursion, anticipating or describing the event ; The various gardening operations ; Various lessons ; A hobby ; A game ; The school matches, etc. ; A recent visit to a friend ; A description of a day in town or country ; Various members of the family or friends ; Neighbourhood of the school, or of the home ; A book that is being read ; Difficulties with school work, etc. ; An offer to lend a book, etc. ; What I did last night ; An escapade.

(e) *General Subjects for Composition.* These may include :

Compositions on the child's environment ; the village street, the town, birds, animals, insects, people, the local pond or river, the carrier's cart, the bus, the trams, etc.

Outdoor interests, such as the game in vogue at the season, animal life, plant life, insect life, the nearest open space or common, collecting, outdoor hobbies, a picnic or an outing.

Compositions on the child's self : account of himself at the age of seven ; at the present time ; the best day in his life ; his home ; his garden ; the last holiday ; what he hopes to be in character, in physique, and in future life ; what he likes in himself ; what he would like to have different in himself ; his personal habits, and tastes.

(Such introspective exercises are difficult, though they tend to make a child thoughtful when they are not beyond his capacity.)

Compositions on facts the child has learned, or has discovered for himself.

Imaginative exercises, such as, original stories and anecdotes, being the free narration of actual experiences or observations ; autobiographies of animate and inanimate things, such as, a sea-side donkey, a boy's knife, a girl's pair of scissors ; variations of stories which have been read ; current topics of school-life, or from the newspaper.

(f) *The Essay*. Exercises on abstract subjects are too difficult for ordinary inclusion in an elementary school course. If given at all, they should be sparingly employed in the highest class. Even if children have ideas upon reflective subjects, they find the greatest difficulty in their expression, and would be better engaged upon writing of some concrete subject, or answering some question, which, whilst giving food for reflection, provides some point of view of subject or detail about which the child can express himself easily. Sufficiently thoughtful exercises may be framed upon points of taste, or appreciation of the books read, or the ordinary work of the curriculum.

(g) *Picture Compositions*. The best pictures about which compositions may be written by seniors are those that are kept in portfolios and given to the children so as to encourage variety of matter and subject. School wall-pictures that are seen daily

have little interest for them. Portfolios of pictures from the illustrated papers, or such series as 'The Nation's Pictures,' or 'The Hundred Best Pictures,' or carefully selected picture postcards, are valuable. The so-called 'problem' pictures, such as Collier's 'Doctor,' 'Sentence of Death,' etc., as offering some suggestion for a possible story, are excellent ; and historical paintings, such as reproductions of the paintings in the House of Commons, or the Royal Exchange, form admirable subjects for free composition.

CHAPTER X.

WRITTEN COMPOSITION LESSONS

Suggestions for the Preparation and Handling of Lessons.

If the written compositions of a class are to have the highest educative value, they must be adequately prepared. They need careful planning, from the selection of the subject and the preparation of the matter and form of the composition, to the criticism and correction of the exercises.

We will suppose the subject of the composition has been decided upon. The next step is the oral preparation of the subject, which will probably take up the whole of one of the composition lessons of the week. The subject-matter is carefully discussed. If the composition be upon the matter of a previous lesson, or upon literature which the class has read, the oral preparation may take the form of revision by means of questions, until the teacher is certain that every child has sufficient facts and ideas at his command to form the substance of a complete composition. The matter may be arranged in the form of a blackboard summary, though as a rule headings

will not be given to senior classes as a basis for their compositions, for the children will do better to arrange the matter in accordance with the treatment each intends to adopt.

The teacher will occasionally make an oral composition upon a subject which is similar to the one selected, choosing his heads, and putting them on the blackboard, before slowly and carefully stating the substance of the composition as he constructs it. This practice is merely intended to help the children with the form of their composition, and the teacher, when he does this, will take a different point of view for successive demonstrations. The reason for selecting an allied subject is so as not to prevent the children from using their own intelligence, for the less energetic ones will certainly prefer to reproduce the teacher's composition. When a fair degree of facility has been acquired, this preliminary exercise in oral composition may be performed by one of the brighter children.

Subject matter having been considered, the next step is to allot to the various sections of the class a number of variations in treatment. These should be suggested by the children. For example, a narrative composition may be told in the first person by one section and in the third by another ; a scene may be described under aspects of fair weather and foul, of calm and storm ; the composition may be treated from either a narrative or a descriptive standpoint ; it may be supposed to be written by an onlooker or by one of the actors in the incident,

or by someone to whom the matter may have a special application ; or it may be thrown into the form of a letter. " If the subject, for instance, chosen for the day's practice be a harvest scene, some children can be made to write their description from the point of view of the farmer, others from that of the labourers, each of whom has his particular part to play in the process ; others, again, can describe the whole scene as it appears to a passer-by." — ' Suggestions.'

If the exercise is a description and a model be used, the model will be studied in the preparatory part of the lesson. The use of models is more fully treated later. The great advantage of the variety of treatment that is recommended will be realised when the written compositions come to be orally criticised and discussed. A class soon tires of hearing a number of compositions read aloud by their writers, in which the treatment is identical ; but interest is sustained and stimulated when the treatment is varied, and, moreover, the practice fosters independent thought.

When the possibilities for variety of treatment have been discussed—and not till then—the various sections of the class are told the particular form which their composition is expected to take. This secures that attention is given to the whole of the preparation, otherwise the children will begin to think out their own special attempts in place of listening to the whole discussion.

When the children come to the written exercise,

each will draft a few heads for his own use, and set to work with these as a basis. To prevent unnecessary errors in spelling and vocabulary, they should be encouraged to consult their dictionaries, or, permission being given, to consult neighbours or the teacher. When sufficient time has been allowed for the exercise, the attempts should be criticised and discussed by the class, and then corrected and revised by the teacher and the individual children. The time spent on the whole process of preparation, writing, and revision will vary with the subject and the class; the value of the exercise must not be estimated by the amount of the written work, but by the improvement shown. One composition fully treated per week is much to be preferred to the setting of a fresh subject for each lesson. If the exercises be properly prepared, and corrected as far as possible orally, there will very soon be a great diminution in the number of mistakes in form, grammar, and expression; neither will the teacher find himself hampered with an accumulation of written exercises which sad experience has shown him he is unable to correct properly.

The general preparation and handling of a lesson, such as is suggested, will probably be better followed from the consideration of a particular lesson, the outline and some of the results of which are given below :

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Composition Lesson on a Nature Study Subject.**The Snail: Standards VI. and VII.**

Note. In the Nature Study lesson, the children had observed snails, and had also collected information.

Step I. Preparation. The subject-matter was revised by means of oral questions with reference to the snail; its food and habitat; structure of the shell and mantle; its organs, eyes, mouth, lips, tentacles; mode of feeding, and of 'hole-breathing'; its growth; method of progression; its trail; its habits; spawning, winter torpor, and means of closing shell; its use in Nature's plan; its enemies; comparison with the slug.

Different points of view from which a composition upon the snail might be written were suggested and discussed by the class. They included: The Snail—its life-history; Description of the Snail, and its habits; Autobiographies—My Life, My Home, How useful I am, and what a pest I am; A year of my life, How awkward I am, How clever I am; A Snail's impressions of the World; Dialogue between two Snails; A Story of a Snail.

The various points of view were allocated to different sections of the class, and the scholars were told to think about these previous to the written exercise.

Step II. The Written Exercise. The children completed this in a lesson of thirty-five minutes.

Step III. Criticism and Discussion. At the next composition lesson, half-a-dozen compositions were

read aloud by their authors. Each of these corresponded to a different treatment. The children were told to observe features for commendation and criticism. These were discussed when each child had finished his reading. Interest was most keen, and the right spirit of criticism was shown. Certain compositions were commended for the choice of words, the variety of sentence formation, originality, and clearness of description. The faults noted were, inclination to wander from the point, weak contrasts, misconceptions, want of development of ideas, wrong proportion of parts, repetition of phrases, unnecessary introductions, too ornate style. (These criticisms, of course, were given in the children's language.)

Step IV. Correction and Revision. This followed in succeeding lessons. Exercises were corrected individually with the children whilst the rest of the class were writing another composition. Mistakes of spelling were corrected and faulty sentences re-written. (The question of correction is fully discussed later.)

Some Specimen Exercises.

(1) '*The Snail*. The snail is a very wonderful animal and belongs to the mollusc group. It bears a close relationship to the slug, but carries a protecting shell. The shell is generally of a brownish colour, and has transverse lines of growth across it. It is strengthened at the rim by the "peristone." If the shell is broken it can be healed up by a sort of mother-of-pearl covering.

'The animal creeps along on a flattened under-surface, and leaves a slimy track behind it. This is given out from a

gland near the mouth. The skin covering the body is called the mantle. It has two pairs of tentacles, one pair long and one pair short. At the extremes of the long pairs are the eyes. The others are supposed to be connected with the olfactory organs. The mouth of the snail has two lips, but the upper one is divided. The collar of the snail is where the body joins the shell, and is creamy coloured.

‘The French eat the edible snail and enjoy it. Birds eat snails and smash their shells.’

(2) ‘*How useful I am, and what a Pest I am.* I am a pest, that is true, but some people think that I do an enormous amount of damage, but I do not. I have to eat my food the same as everybody else. I eat small insects which perhaps would do people’s fruits, young plants, or trees, a great deal of harm. On the other hand, I, or my brothers and sisters, seem to make quite a dainty dish for those old thrushes and blackbirds who pounce down upon us unawares, and dash our shells against stones. Also I seem to be very tasty in France, where they eat us ravenously. I like young plants very much, that being one of my “Sundry” dishes. Of course when in late autumn my favourite food—plants—are not to be found, I have to put up with what I am able to secure. I also spoil some very costly flowers, but these I feed on when everybody is in bed and asleep, because the other day I was close to another snail when he was taken and trodden on. Hence I take warning by his fate.’

(3) ‘*How awkward I am. By a Snail.* I am a very awkward chap, and I carry my home on my back, which is very heavy. People think I go very slowly, but I think I go quite quickly, because I have to carry my house with me. While I am moving I have to get all my muscles together and then let them go again, and that is why I go slowly. When I am eating I first have to rasp the green matter with my tongue and then swallow it. I only wish I had teeth the way you humans have them, instead of having my teeth on my tongue. As you know, I leave a trail of

slime and dirt. I wish I did not leave that trail, because I am often tracked to my hiding-place by it.'

(4) '*A Dialogue between two Snails.* (Scene—A country field after a brisk shower of rain. Billy the Snail crawls out of his shell.)

Billy. "Well, well, that shower has freshened things up a bit. Now here's a lovely piece of cabbage-leaf, nice and fresh and dainty. I'll have a good meal, I'm feeling decidedly peckish. Hullo! There's my old friend Jimmy! I haven't seen him for weeks. How are you, Jimmy, old boy?"

Jimmy (*appearing from the other side of the leaf*). "Hullo, old chap, what's brought you to this part of the field? When last I saw you, you were right over by the haystack, twenty yards away. How did you manage to travel so far in a month?"

Billy (*with a beam of self-satisfaction on his face*). "Yes. I thought you'd be surprised. As it happens I'm training for a yard's race, open to snails. The course is over by the wood-shed yonder, and it is said that I'm the favourite; indeed the betting is three to one on me. That's how I travelled so quickly."

Jimmy. "Good luck, old fellow. Hope you win."

Billy. "Thanks. Now how's things with you? You look a bit seedy."

Jimmy. "Yes, I had a frightful adventure this morning. A rook pounced on me, and took me up in his beak! But I jumped from his mouth, and fell on my shell on the grass! Oh, it was awful, but I have recovered somewhat now."

Billy. "By Jove, what an escape! You ought to take it easy for a bit till you recover."

Jimmy. "I shall. But now I want to get on with my feed, so don't interrupt, old man."

Billy. "Right-oh, it's the same with me, so let's get on with it."

CHAPTER XI.

PREVENTION AND CORRECTION OF MISTAKES IN COMPOSITION.

THE change of methods in consequence of which composition, from being an exercise of comparatively secondary importance, has become the most frequently practised and vital exercise in the teaching of English, has brought with it serious difficulties to the teacher in the elementary school. He is faced with a continually increasing quantity of correction, which the needs of the curriculum, and the demands of a large class, render a dispiriting business to deal with effectively. He is perfectly conscious that much of his labour is thrown away, unless he is able to make opportunity for correction and revision of the kind that will be of real use to his scholars. Many a conscientious though misguided teacher week by week ploughs through a mass of exercises in his spare moments and in his leisure hours, knowing well that, because the pupil is not at hand to see and understand the corrections, and because chances of discussing them with the scholar are so few and far between, his piles of neatly-marked books are

woefully ineffective, and that his hours of tedious toil represent so much labour thrown away. It is the intention of this chapter to suggest ways and means of minimising the ever-growing incubus of marking written exercises.

In the first place, the teacher must disabuse his mind of any latent notion that mistakes in spelling and grammar are of the first importance. They are incidentals of the written exercise which are best dealt with in the oral lessons on grammar, and in the spelling and dictation lesson; and they may be gradually eliminated in the course of the teaching without calling for numberless efforts which distract attention from the essentials of written composition—the wording, arrangement, and sequence of thought in the exercises. Further, excellent composition is seldom, if ever, found to accompany excellence in hand-writing. Indeed, the more attention that is paid to composition, as such, the more need there will be for repairing the deterioration through the medium of formal penmanship lessons. But before we proceed to consider in detail the correction of exercises, it will be necessary to clear the ground by a discussion of the essentials of good composition, for when these latter are taught, and insisted upon, the mistakes of expression, construction, and form will be reduced to the point where it is practicable to treat them with effect.

Essentials of good Composition : Prevention of Mistakes.

Subject-matter is the first point which claims our attention. Good written English should be accurate, original, and thoughtful. These qualities may be secured in the course of the oral preparation of the written exercises. So long as children are set to write compositions without previous reflection and discussion, trite thoughts and expressions, and faults due to the want of imagination or to absurd attempts at inventiveness, will inevitably abound. The result is such as might be expected from the work of builders, who labour without the aid of an architect or plans, and put their materials together with no preconceived idea of their special use or application. The teacher must act as the conscious architect who reduces the thoughts and imaginations of his scholars to order, warns them against the improper use of their materials, and counsels them in the ways of planning and executing their tasks.

The second essential to good construction in composition is *form*. Without clear and connected thought the scholar cannot be expected to arrange the various portions of his work in just relation to each other—his arches will lack key-stones, the foundations of his building will be laid upon the coping, and the walls themselves will be wanting in completeness, whilst of effective ornament there will be none. To prevent this jumble in form, which is due to the want of arrangement of ideas, some pre-

liminary work is absolutely necessary. In the course of it, misconceptions of the scope of the exercise will be removed, a proper sequence of ideas will be established, and the work mapped out into more or less well-defined paragraphs. The teacher need not fear that this preliminary practice will destroy originality—it will assist it, for there can be no imaginative work done without clear thinking on the part of the child. If the scholar be taught to express himself simply and precisely, with such elegance as his reading and natural taste dictate, he will gradually acquire a fair style, his language will be accurate, his choice of words satisfactory; and mistakes in composition will gradually become less common. This is supposing that practical grammar, punctuation, and spelling are studied in their proper place.

The incidentals of good prose-writing—observation, concentration, and some grasp of literary form—will also be encouraged by the preparatory work recommended, and by means of the critical study of good books such as has been indicated in earlier chapters.

Careful preparation of the lessons is the best means of eliminating a mass of constantly recurring errors which the teacher of a large class would find it hopeless to combat. We will now consider some points in relation to various composition exercises, that will assist in reducing the mistakes which may be anticipated and therefore prevented.

Narrative. The chief difficulty of narrative composition is that of breaking up the whole into

sentences. The best guide to sentence-construction is the ear. Hence, when stories are to be reproduced, practice in careful oral narration is advisable first. This oral narration will be most frequent with Standard IV., becoming less common as we proceed higher up the school. It may be well at first to write on the blackboard the sentences as they are orally constructed; but this method may soon be relinquished if the children are trained when narrating to make a distinct and lengthy pause at the conclusion of each sentence. They readily form the habit of dividing the narrative into its component parts; and the habit teaches them sentence-structure which the grammatical lessons will emphasise.

The best plan for dealing with preparatory exercises in narrative is in accordance with the following :

- (1) Obtain a short oral summary of the story or incident.
- (2) Establish the relative importance of the parts by the omission of details. This enables the teacher, or the class, to note the heads of the paragraphs in their proper order.
- (3) Expand the heads, which have been noted, orally to their original length, and the oral reproduction is complete.

When the children have mastered the process orally, they will readily apply it to written narrative; but, as we have indicated, it is desirable, for at

least a time, that oral construction of a narrative should precede the written exercise. The growth of ability to reproduce a story properly soon results in the child being able to narrate in his own words the substance of real or imaginary experiences, *i.e.* to compose original narrative.

Descriptive Writing. The difficulty here is in *connecting* sentences. In narrative the child has to learn to recognise the conclusions of the sentences he makes, so that he may break up the whole into its parts. Description, on the other hand, consists of taking a number of detached impressions and weaving them into a whole. Here again the best method is to prepare an exercise orally, by suggesting heads each representing an aspect of the picture. These heads constitute the essentials of the paragraphs. The next step is to note the details for each, and the final stage is to compose sentences embodying these details. For a time at least this may be done with the aid of the blackboard on which the consecutive sentences are written. The children will readily suggest, from sub-conscious recollections of their reading, means by which the disjointed portions may be elegantly united into graceful and fluent English. At first, too, their written descriptions may be composed in a similar manner :

(1) Suggested heads are placed on the blackboard, or on paper, for each paragraph.

(2) Words indicating the details for each paragraph are added.

- (3) The children write the description in the form of simple sentences in accordance with the prepared outline.
- (4) They re-write their attempts by connecting the sentences by suitable conjunctions and relative pronouns.

When they have had a few lessons with the assistance indicated, the children may apply the method to entirely original descriptions for which they supply their own heads and their own details. The method is slow, but is justified by results. Whilst the reproduction of stories and the composing of simple descriptions are being mastered, similar methods may be applied to the composition of answers to questions on History and Literature and descriptions of subjects from the Nature Study and Geography courses.

Order and Choice of Words. Difficulties connected with this point will hamper the teacher from the first. To modify the frequency of mistakes in this direction, it is a good plan to give practice in expanding fairly detailed summaries to their original length, and to give exercises subsequent to the study of a model. The method will improve vocabulary and order as well as sentence-structure. Questions on literature and history, etc., should always be very definite and clear, so that the children form the habit of composing relevant replies. Frequently children are found answering a question other than that intended, though the fault is not always theirs, as an

examination of the ambiguous questions which are set quite often will show.

Children's Difficulties. As the intention of the teacher is to prevent mistakes rather than to correct them after they have been made, every opportunity should be given to the children to (1) consult their dictionaries or class-readers, (2) to ask their neighbours if the books fail them, and (3) as a last resort, to ask the teacher. Their difficulties will usually be doubts as to the meaning, spelling, or correct use of a word they wish to employ; and they should be trained always to attempt to overcome the obstacles they meet by their own efforts.

Correction of Written Exercises.

In spite of everything that can be done to prevent mistakes in composition, or to reduce their frequency, the teacher of a large class is confronted with serious disabilities in the way of adequate correction of composition exercises. At the same time we cannot emphasise too much the importance of the preceding remarks upon the prevention of errors. Every preventable error that the child perpetrates in writing impresses itself upon his recollection, and will be repeated in spite of all the teacher's care and patience in correcting, unless the child makes a corresponding effort to prevent its recurrence. It is essential that compositions should be constructed slowly if mistakes are to be reduced to a minimum. This does not mean that the actual writing should be laboured but that each stage in the exercise should be carefully

thought out: the outline should be carefully prepared; the child should formulate each sentence before committing it to paper; and he should always read the last sentence over before composing the next.

However desirable it may be to give constant individual attention to the scholars, the teacher must remember that it is not very practicable to do so, and that most of his work must be done in the form of class-teaching. Hence, he will not as a rule set more composition exercises in a week than he can correct, and he will try to leave some time free for individual discussion of mistakes.

(i) *Oral Correction.* After the written exercise on a subject has been completed, there will be a time chosen for the oral consideration of some of the compositions. If three or four children read their attempts aloud, and different children are chosen at each lesson, in the course of a term each member of the class will have some portion of his work criticised. The children who listen are asked to make comments upon the exercises. They should be called upon to point out the good features of the attempts as well as their faults, in order that the writers may be encouraged. The value of the practice is that mistakes are noticed by the class, as a result of being listened to instead of read silently, that might otherwise be passed over. Repetition of words and phrases will be detected, awkward sentences will be improved by suggestion, and faulty punctuation will be discussed. This oral correction,

though it does not do anything towards getting the teacher's 'marking' done, is most helpful, as it has the effect of eliminating many of the most common mistakes in construction and form with the greatest economy of time. As each mistake considered is an actual example, and not a hypothetical mistake, the children more readily grasp the principle involved in its correction.

(ii) *Mutual Correction.* This may be practised when convenient, either at the close of the time for written composition, or just previous to the oral discussion of attempts of the last paragraph. Ten minutes is sufficient for children to read through and correct their neighbour's work.

In American schools the children are given each other's papers to correct and mark, according to a code devised by the teacher. The method doubtless has its advantages, but is not always successful in practice. Teachers of Standard V. and upwards can improve upon the American plan by a system of mutual correction. Each pair of scholars at a desk takes the composition book of his neighbour and reads his exercise through carefully. Then both children read their exercises through together, cross out the mistakes in pencil, and write in the necessary corrections. Any points about which they cannot agree will be referred to the teacher, either at the time or when he revises the compositions himself. The points which have to be referred are not nearly so numerous as might be imagined, especially when the scholars make use of their class-readers and

dictionaries for reference. Some noise is unavoidable in the course of this method ; but the exercise is interesting to the scholars, and they readily learn to discuss each other's composition below their breaths.

Though this system of mutual correction certainly lessens the teacher's work in marking, it does not make it possible to dispense with his careful revision of the written exercises. It gives him more time, however, to discuss the composition with each pupil, instead of the incidentals of the exercise, such as punctuation and spelling.

(iii) *Individual Correction of the Scholar's Work.* We have not much faith in the system of correcting exercises in the absence of the children, by writing corrections and alterations for them in their books—unless the scholar is afterwards called up and the teacher discusses his mistakes with him before he is made to revise them. The ideal method is to go through each exercise with the child who wrote it, explaining and discussing every mistake that he has made. This method is not so impracticable as might seem to be the case, if the more common errors have been anticipated and prepared for, in the course of the preliminary oral work on the exercise. With senior classes where the amount of written work is not allowed to accumulate beyond the possibility of correction, individual revision is quite practicable, especially when the exercises are revised by the scholars mutually before the teacher sees them.

The child should always have his composition, exercise-book with him in his desk. Then, whilst

the class is preparing geography or history from a text-book, or studying from the silent readers, preparing another composition, etc., the pupils may be called up in turn to the desk for the teacher's correction. By this means the teacher is able to overlook the class whilst correcting the exercises—the quantity of individual revision he can manage is in proportion to his power in discipline; a weak teacher is obliged to do more correction in his own time than a strong disciplinarian, and the results of such marking are proportionately ineffective.


The teacher will employ the same code as the scholars use in their corrections, but to distinguish his corrections from those of the class it is advisable for him to use coloured pencil or coloured ink. Codes for marking are useful time-savers and very easy to devise. Probably the following suggested signs, etc., will be sufficient for nearly all purposes :

Spelling mistakes, and unnecessary words. Cross out the wrong letter or the whole word. There is no need to write the correct form—it is the child's business to find it for himself in his dictionary.

Punctuation. Place a ring containing the correct sign, thus (;) or (,) etc., over the omission or the slip in punctuation.

Omissions may be marked in the usual way, by ^.

Capitals wrongly used should be scored through. The omission of a capital letter is indicated by writing C. in the margin, and crossing out the small letter where the capital is required.

Faulty Paragraphing. If a new paragraph is commenced unnecessarily, put in a wavy line to fill up the space, thus . Where a new paragraph should have

been commenced, indicate by a square bracket ([) in the text, and write *n.p.* in the margin.

Unsuitable words, or words used in their wrong sense. Indicate by (?) placed above the word in the exercise.

Incorrect order of words. Indicate the proper order by figures 1. 2. 3. placed above them.

Incorrect Sentences. Underline these, and write 'S' in the margin. If an exercise has to be entirely re-written, the word 'Re-write' or 'Again' will be placed under it.

Of course it is useless to mark out errors unless the scholars correct them. The children should understand that when the next exercise is marked, the corrections of the last will be inspected by the teacher. A systematic teacher, whose class is well in hand, can manage to see every book in a class of fifty in the course of a week. Some class-teachers do not attempt to mark *all* compositions, but content themselves with correcting those that they do revise very fully and carefully. There is something to be said in favour of the practice, but even in this case, those exercises which are not corrected by the teacher should be marked by the child with the help of his neighbour; and the child should never be in a position to forecast which of his exercises will be fully corrected and which merely seen by his teacher.

(iv) *Class Correction.* Errors which are found common to the class are best dealt with in short oral lessons. The teacher will note the class mistakes in a book when he is re-vising exercises, and correct them orally. In addition to common errors discussed with the class, it is a useful plan to take the

exercises of two or three children and criticise these in detail. By selecting the compositions systematically for this purpose, the work of each individual scholar can be thus dealt with in the course of the term. It is well to remember that criticism should always be constructive. It is not sufficient to say an expression, sentence, or word is wrong : the right form or word must be supplied, either by the class or by the teacher. .

With regard to mistakes which are found of common occurrence, we may mention :

(a) *Sentence-structure.* Where this is faulty, the construction of various forms of simple and complex sentences, etc., will have to be discussed with the class in the course of the formal grammar lesson.

(b) *Accidence.* Mistakes in accidence should be rare when proper attention is paid to the correctness of speech in the oral exercises, though there may be difficulty over the forms of the various parts of speech due to the locality of the school.

(c) *Syntax.* The bulk of the errors common to the class will probably occur with reference to syntax. False concords or incorrect agreement will always be present in some of the written compositions, as well as mistakes in the government of pronouns. Lessons may be periodically necessary on : Agreement of the verb with its subject (preferably dealt with by means of conjugation); The demonstrative adjective 'this' or 'that' and its agreement in number with the noun it distinguishes; The inflexion of demonstrative pronouns of the third person, and the relatives 'who' and 'which'; Use of the possessive inflexion for a noun in apposition; Inflexion of a pronoun in the objective case after a verb or a preposition.

(d) *Spelling Mistakes.* Where these are common to the class, oral lessons on the rules involved may be advisable.

Isolated blunders are best treated by the words being re-written correctly ; errors such as the use of ' their ' for ' there ' require to be treated with reference to the meaning. The latter variety will not disappear until the meanings are perfectly understood.

General Conclusions.

The foregoing suggestions for the prevention and correction of mistakes in composition, if adopted, all involve some expenditure of time, and may be regarded by some as impracticable. At first the time involved in their use is certainly a serious consideration, but the teacher will find if he perseveres that the very slowness of the progress, due to the attention of the child being directed to the various points noted, will ensure some degree of additional accuracy from the beginning, so that, in the long run, the adoption of most of the suggestions will not only save the teacher labour, but will result in increased power and more rapid progress on the part of his pupils.

CHAPTER XII.

THE USE OF MODELS FOR COMPOSITION.

THE study of selected passages from the works of great authors has already been incidentally discussed in its relation to reading and literature. We will now consider more directly the value of the study of simple, vivid prose passages with regard to their use as models for composition. The models which are used must depend largely upon the quantity and quality of the books supplied to the school, the development of the power of appreciation in the children, and upon the teacher's individual taste for reading, and his acquaintance with literature.

Paraphrase. This is a most valuable exercise in the study of composition for the elementary school. Both prose and poetical passages should be paraphrased as a fairly frequent exercise. It is preferable, in the case of the paraphrase of a poem, not to include verse which has been memorised, as the scholars are almost bound to reproduce the exact order and, more often than not, the actual words of the original in their attempts. It has been urged that the paraphrase of passages from great writers

results in a sort of destructive analysis, in the course of which all sense of beauty is lost. This may be the case when the paraphrase is made piece-meal, without due regard to the meaning of the passage as a whole. At the same time, the teacher cannot afford on account of this objection to ignore an exercise of such practical value. The chief advantages of exercises in paraphrase may be considered under three headings :

- i. The child learns to recognise the exact meaning of a passage as a whole, and in his summary of it shows whether he has grasped the entire meaning or not.
- ii. The examination of the details of a passage assist the child to realise the slight differences in the meanings of words that are all but synonyms ; and the study assists his power of expression by expanding his vocabulary.
- iii. The exercise helps the child to appreciate the beauty of a passage, shows him the reason for his own inability to express himself fully, and helps him to some notion of literary style.

Generally speaking, exercises in paraphrase may be oral in form with Standards IV. and V., and written in higher classes. The examples set for the exercise are best selected from the school-books, class-readers, books for detailed study, and the

poetry-readers. This will secure that the matter is not in advance of the child's comprehension. Because children cannot put into their own words that which they do not thoroughly understand, exercises on Shakespeare (except the simplest passages), Milton, and the more difficult writers are unsuitable for scholars attending the elementary school.

Reproduction of Models.

It has been pointed out that children understand the meaning of far more words than they habitually employ. But it is one thing to know the meaning of words when they are used by other people, and quite another thing to employ them correctly in speech or in writing. One reason of course why children are shy of introducing new words in their composition is the spelling difficulty, and another that they feel a certain degree of uncertainty which prompts them to use more familiar, though at the same time, less expressive words. Thus we find that in the mere reproduction of selected passages from a good author there are several advantages. Children use the words as employed and spelt in the original, and hence, in the process, incorporate them into their own vocabulary ; they unconsciously obtain valuable assistance in sentence-structure and variety of expression ; and cannot but learn something of the logical order of thoughts in written English. It is no uncommon case to find that a child in reproducing a single model passage has added a dozen words to his written vocabulary. This surely is a distinct gain.

In addition, the study of the model impresses the contents of the passage so vividly upon his memory that he will, in after life, constantly, though unconsciously, copy the clearness and arrangement of the various authors in his speech and letters, thus adding greatly to his powers of expression. Of course, there is no good purpose served in supplying the children with cards or books of detached passages for use as models ; and especially in the case of model ' essays,' where the diction and structure are frequently open to question, the practice is strongly to be condemned.

It is suggested that Standard IV. and, generally, Standard V. are not practised in any more ambitious exercise with literary models than the simple reproduction of a passage. If the subject of the proposed model be a description, they may first be set to write a composition on that subject with no other help than their own knowledge and experience. Then, when they have realised, through criticism and discussion, the limitations and failures of their attempts, they may be introduced to the model passage. Their past failure naturally interests them strongly in a passage where the author has succeeded, and they are stimulated to observe keenly the means which he has employed for his purpose. When the passage has been read and studied, and divided into its main heads, the children may attempt to reproduce it. Of course, their efforts should not be exercises in mere verbal memory, and a sufficient interval should elapse between reading the model and attempting

the exercise. It is remarkable how tenacious children are of a fine passage. After reading the description of a fiord from 'Feats on the Fiord,' children will reproduce the ideas and thoughts, and many of the author's expressions, after a lapse of several weeks, when they write an imaginative description of fiord-scenery. Although, of course, mere memory is opposed to independent thought, there are many reasons why this tenacity of impression should be regarded as an advantage.

Suggested Variation in the Method for older Scholars.

When a fair degree of facility of reproduction has been acquired, there is every reason that the exercises with a model passage should become more educative in scope, and, whilst assisting the process of composition, give opportunity for the expression of original ideas. The vocabulary of the child will still be benefited by the preliminary study of the model passage, but he will be encouraged to use its language in giving expression to his own conceptions. So, for Standards VI. and VII., and occasionally for Standard V. (the more advanced scholars, at least), instead of direct reproduction of a model, a parallel exercise is recommended. There is no loss when the method is thus varied, because the model passage will still be studied with regard to sentence-structure and order, whilst the subsequent exercise aims more definitely at originality of thought. The intention is that the model passage should be used to suggest

the treatment of an original description, narrative, etc.

The class will first read and discuss the model passage, and then write a composition upon a parallel subject. To avoid monotony in the attempts, when they come to be orally discussed, it is possible and desirable to take as many as four models, and allot a parallel subject upon each of these to a section of the class. Teachers are warned that the exercise, though of the greatest value, is by no means an easy one. It is not suggested that the practice should be followed in every case, of calling for a reproduction of the model studied in Standard IV. and the lower classes. It is frequently quite sufficient that the children should attempt a composition on a subject, fail in the attempt, and then study a model passage of similar scope to find out why they have failed. Some suitable examples of the use of models for reproduction and for original compositions follow.

Illustrations of Sources and Passages suitable for Use as Models.

(It has been impossible to do more than outline a few types : the titles in parenthesis against some of the sources, suggest parallel subjects.)

Narrative. Selections from the Class-Readers and books for detailed study. A Fight with Pirates, from 'Hard Cash,' Charles Reade ; Tom and the Caddis, from 'Water-babies' ; The Salmon Poachers and the Death of Grimes, from the same source ; The Storm and Shipwreck, from 'David Copperfield' (A storm at the sea-side or on land) ; Selections from Stevenson's 'Treasure Island' and 'Kid-

napped'; 'Pickwick Papers'; 'Robinson Crusoe'; 'Cloister and the Hearth'; 'The Talisman.'

Description. From the Class-Readers and books for detailed study. The Cricket Match, from 'Tom Brown' (A School Cricket Match); 'Three Midshipmen' (Life in the Navy of Yesterday); 'The Christmas Carol' (A London Fog); The Great Winter, from 'Lorna Doone' (A Winter Tune); Gabriel Varden's Breakfast Table, from 'Barnaby Rudge' (Breakfast at Home); The Dog, from 'White Fang,' Jack London (A Dog the Child knows); A Night Train-Ride, from 'Running Water,' Mason (A Journey by Night); Description of a Fair, from 'Old Curiosity Shop,' or 'Tom Brown' (The Local Fair); The Coach Ride, from 'Martin Chuzzlewit' (A Journey nowadays); The Sunset, from 'The Wreck of the *Grosvenor*' (A Sunset); A Forest, from 'The Blazed Trail,' White (Local Woods or Forest); The Winter Walk, from Thoreau (A Winter Walk experienced by the Child)

Nature Study. Selections from various Nature Books, Kearton's 'Fairyland of Living Things,' etc.; from 'Waterbabies'; 'Lorna Doone'; from the works of Eden Philpotts, etc.

Essays (for Standard VII. only). Passages from Kinglake's 'Eothen'; 'Virginibus Puerisque,' Stevenson; 'Our Village,' Miss Mitford; 'Essays of Elia,' Lamb; 'The Sketch Book,' Irving; 'Sir Roger de Coverley,' Addison, etc.

Results of the Careful Study of Selected Passages.

The first effect of the study of literary models is a broadened outlook on literature in general. The child realises that not only is it necessary to have something to write about, but that much of the force and influence of the written word is due to the style and arrangement of the language of the author. He will learn to appreciate literary excellence, and begin to

have some notion of the manner as well as the matter of a passage. This must do much towards helping him to discriminate between good and bad books, between the picturesque and the ugly, the noble and the sordid, as well as between the important and the trivial. The cultivation of sound taste will do more than anything else to lessen the demand for the sensational and useless reading-matter which had formerly such an alarming vogue with the children of our primary schools. In addition to giving the children a love for fine literature, they cannot fail to benefit from the careful study of good authors by cultivating sympathy through the emotions actuating the characters in the books they read, neither can they fail to improve in toleration for others ; and they must certainly gain clearer habits of thought, better notions of human justice, and some progress towards a faculty for impartial judgments.

In addition to the mental effect of good passages from good books, the influence upon the children's powers of expression cannot easily be overrated. Children naturally show a desire to be picturesque, forcible, and dramatic, when they attempt to impart their impressions to others. The use of slang, and even strong language—except what is imitative—is merely a result of the desire to be forcible. When an expanded vocabulary has provided them with the means of forceful and expressive speech, the tendency to use slang and strong language is considerably less. In his anxiety to instil a habit of good English amongst his scholars, however, the teacher needs to

guard against undue insistence upon literary English or the language of books. Spoken language, *i.e.* the language of the home, the works, and the street, is necessarily different from the language of books ; and it is undesirable that children should be taught constantly to use pedantic modes of expression. The result may be that they form an antipathy for good English in place of an affection for it. They should therefore be permitted to speak—and to write—without undue attention to diction ; and the colloquialisms which are sanctioned by the usage of respectable society should certainly not be repressed.

Some Specimens of Exercises upon Models.

The specimens of children's exercises which follow will help to make clearer the methods suggested for handling literary models. The form of headings that are likely to prove useful is indicated—a right use of 'heads' being the secret of coherent and consecutive composition. Teachers will discourage the tendency shown by some children to use unnecessary introductions, such as, "This is a very hard subject, but I will try to make a good composition on it," etc. In one of the exercises we have included notes on the points selected by the class in the course of their study of the model.

I. *Simple Reproduction*—*Standard IV.* Model, 'Tom and the Dragon-fly,' from Kingsley's 'Water-babies.'

Analysis of the Passage. 'Tom is rude to the creature ; Tom's rudeness is punished ; Tom is sorry ; Tom learns

something about the creature ; The creature changes ; Tom finds out that it is a Dragon-fly.'

Scholar's Exercise. ' One day Tom was swimming down the river, when he came across a very strange creature. Of course there was no need to pass remarks, but Tom, being not very well bred, immediately began to get rude. Well ! do you think any animal would stand that ? Anyway this one would not, so he attacked Tom, and caught him by the nose. Tom of course pleaded to be let go, and the creature let him go on condition that Tom would let him alone. Then the creature told him that he wanted to split. Well Tom thought that it would be very funny to see an animal split, so he waited. He waited for an awful long while, he was just going to go when the thing split, and out of it came the prettiest creature on earth. It had four beautiful gauzy wings, a long slim body and pretty eyes. Poor Tom asked it to play with him, but it only told Tom that it was a dragon-fly, and then flew away.'

Exercise on a Parallel Subject—Standard V. Model, ' The Flight in the Heather,' from Stevenson's ' Kidnapped.'

Scholar's Outline for the Treatment of Parallel Subject. ' Cut off by the Tide on a hot Day ' (i.) *Reason for being on rock.* I walked out to fish ; I fell asleep ; when awoke tide all round me. (ii.) *Description of surroundings.* Shore mile off ; vessel sailing along horizon ; water still and blue. (iii.) *Descriptions of sufferings.* Thirsty ; hot rock at blistering heat ; piece of earth only large enough for head. (iv.) *Nearness of danger.* Water few inches from where I sat ; once, spray dashed over face of rock ; dried up in a few seconds. (v.) *The escape.* Water still high ; I saw boat coming ; shouted ; half hour I was in my lodgings.'

Scholar's Exercise. ' One day I walked out to a rock at low tide to fish. It was a very hot day about eight o'clock when I reached the rock. After catching several fish, I thought I would have a rest, but in two ticks I was fast

asleep, dreaming about catching fish by the hundred. When I awoke from my prolonged sleep I found it was about half-past ten. You may imagine my despair when I found the water all round me blue and still as a mill pond. Several sailing and steam ships were plunging along the distant horizon. Just then I heard a distinct humming over my head, so I looked up and there directly over my head was a large airship swinging through the air seaward. On the shore about a mile away the people walked up and down the promenade. It was now about twelve o'clock and the tide was at its highest. The sun was now beating down with terrific force and the rock became hotter and hotter until I could scarcely hold my hand upon it. Hundreds of stinging flies swarmed round me. It felt like, "Water, water everywhere and not a drop to drink"; "Bites, bites everywhere and not a bite to eat." The water was now about three inches from where I squatted. Once some spray dashed over the face of the rock and was dried up in a few seconds, and the water every now and then lapped over the edge of it. My friend whom I left engaged with eggs and bacon was now getting anxious about me, and I wished that I had never come. I was now very hungry and thirsty. Just then I saw a boat, and stood up to shout, but my parched throat refused to utter a sound. But they saw me, and in half an hour I was in my lodgings.'

Exercise on a Parallel Subject—Standards VI. and VII. Model, Paragraph from 'Tunbridge Toys,' Thackeray.

Notes on the Class Discussion of the Passage.

Matter. 'Description of pencil-case; its unreliability; description of contents of pocket and formation of conglomerate mass; reason for the pencil-case's inutility.'

Form and Detail. 'Gets to point at once by asking a question; homely element, "boys," "pedlars"—every-day picture brought to mind; Logical sequence—makes statement, and proves what is said; Figure of Speech—ship-

ping term, "moorings"; Humour underlying—movable almanac at end of the pencil-case, 23½ of the month; Brings to mind memories—does not get sentimental—immediately possibility of this, breaks off, and tendency to go to the other extreme, humour; Personal reminiscences; Imitative words, "clinking" and "rattling"; Descriptive flowing style, but exceedingly simple.'

Scholar's Outline for Parallel Subject. 'My Pocket.' 'Short introduction. Description of various contents of pocket, mentioning incidentally their history. Conclusion.'

Scholar's Exercise. 'Why is it that nothing delights the heart of the average schoolboy more than to display a pocket-full of more or less useless articles, all crammed up into one conglomerated lump, sealed with half-eaten toffee and ancient sweets, now getting rather liquid under the warmth of his pocket ?

'Whatever the reason, it is so. He loves to produce for his comrades' admiring inspection a jumbled assortment of toys, so dear to the heart of his kind, and from it select out tops, a knife, a knotted heap of string, a length of elastic, perhaps a whistle, a piece of watch-chain, a golf-ball, and dozens of other equally valuable implements.

'A few years ago my pocket was as bad (or good) as the average boy's. There was usually a congealed lump of hardbake, sticking to it being scraps of paper, a pencil (with blunted point), a pen-knife having one broken blade, always a long piece of string for divers uses, and often a repeating pea-shooting pistol, for tormenting small boys, besides a medicine bottle full of home-made lemonade, the remains of the physic giving a pleasant (?) flavour, this to cool one's throat during warm weather.

'As one grows, however, this pleasant vice (a pocket-full of such chaotic delight) loses some of its flavour, and now any searcher of my pockets would find nothing but such mild necessities as a handkerchief, a pocket-book, and a pen-knife.'

CHAPTER XIII.

CLASS EXAMINATIONS AND THE TEACHING OF ENGLISH.

General Considerations.

The question of examinations has been much debated, and presents many difficulties. Some method of examination appears to be indispensable ; and it seems that its conduct and scope must vary to some extent with every school. In any case, the value of tests may be much or little according to the way in which they are carried out. Whilst the examination of the junior classes must be chiefly oral, the senior children are more adequately tested by means of a written examination, especially in the subjects of English instruction ; and if the instrument be intelligently used it has great educative value.

Examinations conducted by outside agencies are usually unsatisfactory. They cause serious interruption to the continuous work of the school, and, however carefully the curriculum and details of the schemes may be recorded, it is extremely difficult for those not intimately in touch with the school and the methods of teaching practised, to arrange questions

so that they shall be fairly on the work taken, and give equal opportunities to all the children. Such tests do much to discourage certain children, and to put a spurious value upon the results achieved by others ; whilst the conducting of examinations by strangers produces an undesirable state of strain and anxiety in the pupils. This last consideration is particularly true in the case of girls.

Examination should be used as an aid to teaching, not as an instrument of torture, and should be so conducted as to be of assistance to the class-teacher as well as stimulating to the class. Generally the proper person to conduct the examination of a class is the teacher. He knows exactly the scope and aim of his instruction, and can arrange the tests so as to assess the value of his work very thoroughly. When the results show that the class as a whole has not grasped the instruction given, the teacher is often in a position to find out where and why he has been unsuccessful, or may learn whether the methods he has employed are suitable to the needs of the class.

The value of intelligently conducted examinations upon the children is likewise great. Much of the teaching of to-day is hurried, and for that reason there is a tendency towards incompleteness. The class-examination may be made to take the place of, or to supplement, the formal revision and recapitulation of the older system, and may be made to do so very efficiently. It should be remembered that "the pressure of an examination compels us to correlate our knowledge, to marshal our resources,

to test our powers of using as well as of acquiring. In a child these powers are as yet undeveloped and must be slowly brought into play."

Not only may class examinations act as a means of revising and recapitulating the work, but they provide an excellent mental discipline for the child. We all are aware of the tendency to 'spoon-feed' pupils, to nurse them over obstacles that they had better overcome themselves, and to be constantly assisting them almost before need is shown. The value of the unassisted and independent work done by the individual child in the course of a test is enormous, when it is carried on under the kindly conditions which are practicable in class-room examinations. Though the disciplinary effect is the greatest, there are also the benefits derived from the process impressing as well as testing information, and promoting clearness and thoroughness of thought, whilst the effort required has a salutary effect upon the work and the keenness of the class.

When the teacher sets the questions, it is possible to make class examinations strictly fair to the child, for it ensures that the questions shall be upon the work taken in class. This is not to imply that questions should call for mere reproduction of lessons, but that they should be framed in accordance with, and be limited by the scope of the instruction. And it is when tests are strictly fair that competition between members of a class, who realise that they have each had equal opportunities, develops into keen and healthy rivalry. When it is known that a

searching examination will be held periodically, the work of the term becomes more assiduous, and we find individual children making more real effort to grasp the meaning of the instruction.

Eliminating Strain.

Though class-examinations may have a valuable effect upon the work and mental attitude of the children, besides proving a useful guide to the teacher, it is necessary that they should not exert undue pressure upon the pupils. Delicate and highly strung children are precisely those who become over-anxious and who feel the strain of examination, especially when they are called upon to sit for a long time at a paper.

The best method of eliminating, or at any rate reducing, the pressure of school-examinations, is to make them as little like examinations as possible ; and to see that the time spent on the papers is no longer than the usual lessons. Indeed, what we suggest is that the various papers be *set in portions*, and worked during the ordinary lessons of the timetable. In written composition, for example, the child may work quite a long paper altogether, by taking one question at a time set in the usual lesson, and yet may prepare no more actual composition than at any other time in the term. His efforts will not be prolonged, and there will be no strain from this method of examination. What pressure there may be, will be due to his own keenness and the general attitude of the school towards work.

Another advantage of spreading the test over, perhaps two or three weeks of the term, is that the recreative lessons, such as singing, physical exercises, etc., are not omitted ; the child has ample resting-periods ; and, last of all, the teacher has opportunity for marking the papers fully. Seeing that there will be little more written work than during the ordinary course of the term, and also that time may be given the children for silent revision of their notes and the term's work, instead of the usual oral lessons, the setting of tests and marking of papers need not become altogether an ordeal to the teacher.

As it is not altogether possible to eliminate strain from school-tests, they should not be very frequently conducted. The fuller the examination, the less is it a waste of time probably, as it allows excellent opportunity for revision of work. Two Class-examinations a year are certainly sufficient, however, in order that the teacher may test the effectiveness of his own work and the reality of the child's progress.

English Subjects, and Mode of Examination.

The examination of English subjects needs to be conducted on intelligent lines. The terminal tests as conducted in some schools have little to recommend them. Something more is required than the writing of an 'essay' or the reproduction of an anecdote, with a short passage from dictation. With regard to the form of the questions, whilst the teacher sets the matter of the test, he should discuss

the form of the questions with either the head-teacher or another assistant-teacher. This method ensures, first, that the children shall be examined in the work taken, and, second, that the questions are presented in such variety of form, and from such different points of view, that intelligent and independent thought besides mere memory is required to answer them. It is best that the maximum marks for each paper should be a large number, so that there may be a satisfactory differentiation in the aggregates. There is less encouragement for children to make special efforts when they know that five or six names will be bracketed together in the results.

The following is a suggested outline of the marks and papers in the English subjects, which has proved an admirable basis for class-examinations in various schools.

Reading. This test is divided into two parts, reading aloud from a class-reader or an unseen book of similar difficulty, and answering oral questions upon the matter read. (Maximum marks, 75 for reading and 75 for grasp and memory of the passage read.)

Recitation. The test is on the poems learned during the term. (Maximum, 50 marks.)

Reading and recitation are best examined by some person other than the teacher who is familiar with each child's capabilities. Although effort should count for something in the award of marks, it should not be given too much prominence, as the examination is competitive. The two subjects may

be tested by the head-teacher or the teacher in charge of another class.

English Literature, etc. Four Papers, 250 marks. The papers may be distributed as follows : Narrative or Descriptive Composition, or (? for Standard VII. only) a simple Theme (50 marks) ; Questions on the book for detailed study throughout the term (50 marks) ; Questions on general reading and simple grammar (50 marks) ; Subsidiaries—Spelling and hand-writing ; a passage for dictation from the class-reader, or an unseen piece of equal difficulty (50 marks), and a hand-writing test (50 marks).

Class Subjects. Geography (100 marks), History (100 marks), Nature Study and General Information (100 marks).

In the group of Class Subjects it is desirable to award marks for attentiveness and the remembrance of facts, as well as to give questions calling for thought and understanding. This gives the conscientious but dull child a fair opportunity for competing with the more intelligent children. Hence the tests for Geography, History, and Nature Study may usefully be prepared in two parts, (a) about twenty questions on the work taken, each requiring for the answer a simple fact involving the use of two or three words, and (b) three or four questions on some points of instruction calling for thought and intelligence. Fifty marks will be given for each of the two papers.

In all the above it is recommended that a liberal choice of questions be given, except of course in the

'facts' papers. We subjoin some examination questions that have been set for class tests.

Specimen Examination Questions.

We have omitted the short questions requiring simple facts for their answer, as well as examples of the dictation and hand-writing tests. The questions requiring thought and grasp would be set one or two at a time, and a wide choice allowed.

Standard IV. English Literature and Grammar.

Composition. Select one of the following subjects : Masterman Ready, the man, *not* the book ; The life-story of a bean ; Christmas Eve ; Winter.

Choose any *six* of the following ; say who and what they were, and in what book you have read of them : Juno, Strongbeak, Peterkin, The White Rabbit, Thomas Grimes, Mr. Seagrave, Ralph Rover, Captain Osborne, Huff, The Mad Hatter, Farmer Weathersky, Mrs. Do-as-you-would-be-done-by, Queen of Hearts, Avatea, Romulus and Remus, Sir John Harthover.

Re-write the following, making any corrections you think necessary : it was in the month of october that the pacific a large ship was running before a heavy gale of wind in the middle of the atlantic ocean.

Pick out the Subject and the Predicate in the following sentences : The dog barks ; Tom skates well ; Too many cooks spoil the broth.

Geography.

Give reasons why the silk trade of France is centred at Lyons. Write a short description of the climate of France, with special reference to the difference in climate between the north and south.

Give a brief account of *either* Normandy or Brittany.

Nature Study.

Make a list of the various parts of the bean-seed and state the use of each part.

Write what you can about roots, with special reference to kinds, parts and their uses, growth, etc.

How would you distinguish between an underground stem and a root ?

Make a sketch showing what you would see if a tree-trunk were cut across. Name each part shown, and write what you can about each part.

Standard V. English Literature and Grammar.

Write a composition on one of the following :

- (a) Autobiography of a Watch.
- (b) A visit to a Picture-Palace.
- (c) My Ideal School-Captain.

Write a letter, about twelve lines, on 'The Tempest' (from Lamb's Tales) or 'Early Life of the Campbells in Canada' (from 'Settlers in Canada'). Write three or four lines on *three* of the following: Puck, Iago, Portia, Ophelia (Lamb's Tales), Malachi Bone, Strawberry, Alfred Campbell ('Settlers in Canada'), and Sir Ludar.

Give sentences containing the following words correctly used: heir, ore; faint, feint; lair, layer; wry, rye; weather, whether.

History.

Write a short life of Napoleon, mentioning the men and events that ruined his career.

Give the chief causes of the Indian Mutiny. Mention the names of the towns about which the Mutiny centred, and the generals who distinguished themselves. Outline the after-effects upon India.

Write three or four lines upon *four* of the following: Gordon Riots; Inkerman; Great Exhibition; Penny Post; Cotton Famine; Khyber Pass.

Standards VI. and VII.

Literature Questions, etc.

Write a composition on one of the following :

- (a) History in the making—a concise account of last week's news.
- (b) My experiences as an aviator.
- (c) An ideal Easter Holiday.
- (d) My experiences as a member of an Antarctic Exploration Party.

Describe the scene in the 'Tempest' you like best. Give reasons for your selection.

Write a few lines on three of the following : Ariel, Stephano and Trinculo, Antonio and Sebastian, Gonzalo.

Give brief sketches of Prospero and Caliban, and show how the civilised clashes with the savage state.

Name the poem out of the number we have studied this term which in your opinion is the best. Say in what you think the beauty of the poem consists, and quote lines to justify your selection.

Give the name and the author of the book which in your opinion is the best you have read this term. Say why you like it, and give one or two interesting details which particularly appealed to you.

Give your impressions of 'Lorna Doone,' saying in what you think the charm of the book consists.

Write a few lines on three of the following : Stickles ; The Carver ; John Fry ; Faggus.

Imagine you were John Ridd visiting London for the first time. Give your impressions.

Write a description of one of the following :

- (a) The Great Winter.
- (b) The taking of the Doones' Stronghold.
- (c) The Counsellor's Visit to Plovers Barrows Farm.

'Ursula as depicted in "John Halifax" is a type of the perfect mother.' Justify the statement. If you do not agree entirely, mention any incidents in her life wherein she fell below the standard of the ideal mother.

Describe *either* (a) Muriel's Death, or (b) the industrial condition of the time. (In the latter include reference to the setting up of the engine at Enderley.)

'John Halifax, the perfect gentleman.' Discuss, and give your views on this subject.

Write a few lines on three of the following: Abel Fletcher; Guy; Phineas; Mr. Brithwood; Lord Ravenal.

Contrast Arthur's influence upon Tom Brown with that of East.

Write a few lines on *three* of the following: Diggs; Martin; Flashman; The Doctor.

Describe *either* (a) The Fight or (b) Tom Brown's last Match.

Give your impressions of Rugby School, as you have formed them from 'Tom Brown.'

Geography and History.

Write short historical notes on *four* of the following: Finland; Poland; Norway and Sweden; Heligoland; Schleswig-Holstein.

Give an account of (a) The Union of Italy, or (b) The Union of Germany, including the Prusso-Austrian and Franco-Prussian War.

Draw a map showing the importance of the mouths of the Rhine, Meuse, and Scheldt, and also their positions with respect to London and the mouth of the Thames.

Say what you can of the manufacturing and mining industries before the Industrial Revolution. Contrast with the self-same industries to-day.

Give an account of *either* (a) The Apprentice System, or (b) Factories and the Great Inventions.

What do you understand by the Domestic System of Manufacture? Mention a few points of difference between a worker's life before the Industrial Revolution and after.

Nature Study.

Describe the life-history of the frog, *or* give an account of the garden-snail.

How would you recognise four of the following trees : Willow, Hornbeam, Beech, Horse-Chestnut, Sycamore ? Reference should be made to the general form and appearance, trunk and character of the bark, form and appearance of the leaves, nature of flowers and fruits, etc.

Mention any interesting details concerning *three* of the following : The life of the frog ; an insect of which you have made a special study ; the bat ; earthworms ; caddis-worms.

Write an account of fruits and their means of distribution.

(a) How would you prove water-vapour is given off from leaves, *or* (b) Give the test for starch, and prove starch is formed when leaves are under the influence of sunlight.

CHAPTER XIV.

NOTES ON SUBSIDIARIES, AND GENERAL CONCLUSIONS.

Grammar.

The pendulum of opinion as to the scope and value of grammatical instruction in the elementary school has swung through various angles in recent years. First, it was held desirable that formal grammar should be taught completely with all the minutiae of parsing and analysis ; then, that practically no formal grammar of any sort should receive attention in the primary school ; and at last it has been settled that grammar should be taken in its aspect as a practical aid to English teaching.

Grammar is no longer to be regarded as a mental exercise in an abstract subject, and with particular regard to inflexions upon which grammarians have thought fit to insist, though English is the least inflected of modern languages. The subject is now to be considered—and rightly so—as a practical aid to English teaching in connection with reading and composition. In other words, it is to be studied with regard to the functions performed by the parts of

speech and the various kinds of sentences and clauses. The child is to be taught to consider the work and relationship of words and clauses in the sentences he reads or employs in his own written and spoken composition.

What is likely to be of practical use to the child in connection with the English scheme is admirably outlined in the 'Suggestions': "A child should know the functions of the different parts of speech, and the rules on which the construction of a sentence is based, if he is to express his own meaning correctly, and to ascertain with accuracy the meaning of what has been written by others. . . . Without being burdened by formal definitions, or perplexed by difficult exceptions, he may properly become familiar with such elementary terms as, for example, subject, object, singular, plural, active, passive, auxiliary. These cannot unduly burden the child's mind, and their use tends to economy of time and lucidity of explanation."

The study of formal grammar is desirable even now, and in the near future when the educational ladder is less imperfect, the study of the structure of the native language must become still more important as an introduction to the study of a foreign language. Grammar teaching cannot be adequate if it is only taught incidentally to reading and composition. The form taken by the teaching needed is a natural result of its purpose and the time which may fitly be allotted to the subject.

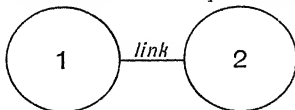
Probably a half-hour lesson a week is all that the

time-table will allow for the study of grammar. This makes oral instruction almost the only practicable form in which it may be dealt with ; and indeed, oral instruction, assisted by the blackboard, the class-readers, and suitable grammar-books, is quite adequate for the purpose in view. If the main object of the grammar-lessons be to consider and apply the functions of words and sentences, it may be made an interesting exercise in a logical method, which will consist chiefly in the examination of sentences from the readers and text-books with regard to the function performed by the various words and clauses composing them.

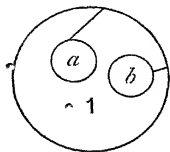
We have found a device based upon a free use of Euler's circles, as employed in the study of logic, of great practical value in dealing with the structure of compound and complex sentences. With their help interesting exercises may be worked in class in conjunction with the blackboard and the class-readers. The equal value of the co-ordinate clauses in a compound sentence may be illustrated by equal circles placed in a horizontal line and corresponding in number to the clauses. Short lines drawn between each pair to connect them illustrates the joining-words or conjunctions, and the words fulfilling this function may be written above the lines representing them. Complex sentences may be graphically illustrated by a diagram on the same principle. It will be established by discussion that the sentence is one complete whole, though it is made up of subordinate parts. The latter will be

examined, and their links (conjunctions or relatives) pointed out. Then the construction may be graphically represented by a large circle in which are drawn smaller circles representing the clauses, and linked to the circumference of the large circle by lines standing for the connecting words. Compound-complex sentences will be represented by two or more large circles joined by linking lines, and each containing as many small circles as there are subordinate clauses in it. When children have logically analysed two or three typical compound, complex, or compound-complex sentences, and seen them represented by this device, the various forms of sentence-structure will henceforward present small difficulty to them.

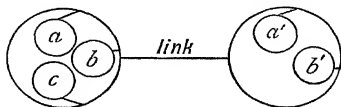
(a) A compound sentence consisting of two co-ordinate clauses would be represented thus :



(b) The second diagram represents a complex sentence containing two subordinate clauses (a) and (b).



(c) A compound-complex sentence, with subordinate clauses embraced by each of the two coordinate clauses, may be represented thus :



The following is the outline of a grammar scheme in continuation of that given in Part I. of this manual. Simple etymology has been included for the seniors.

Standard IV. Exercises to illustrate the following : The Sentence—commands and questions ; Nouns—gender, number, case, formation of ; Adjectives—formation of ; Voice and Tense of the Verb ; Transitive and Intransitive Verbs ; the Object ; Personal and Relative Pronouns ; Adverbs ; Prepositions ; Conjunctions ; Simple *functional* Analysis and Parsing (no special form or order taught—elicited as answers to questions on functions of words and parts of sentences) ; Use of Capitals and Punctuation observed from passages in readers ; Simple Letters.

Standard V. Functional analysis continued ; Enlargement of the Subject and Object, and Extension of the Predicate ; Forms of the Simple Sentence ; The Noun more fully ; Nominative Case after a Verb ; Indirect Objects ; Simple ideas of Moods of Verbs ; Pronouns, relative and interrogative ; Comparison of Adverbs ; Prepositions and Conjunctions,

functions compared ; Prefixes and Suffixes and their use in Word-formation ; Punctuation more fully, including exercises in direct and reported Speech ; Business and Social Letters.

Standard VI. and VII. Functional Analysis of Compound, Complex, and Compound-Complex Sentences, to include Adjectival, Adverbial, and Noun Clauses ; The Verb and its Tenses ; Auxiliary, Anomalous, and Defective Verbs ; Regular Conjugations ; The use of Conjunctions and Relatives in Sentence-Structure ; Cases of Nouns, including Apposition ; Comparison of Adverbs ; Words which act as various Parts of Speech ; Common Latin and Greek Prefixes and Suffixes ; Some common Latin and Greek Roots, and the Formation of Words ; Punctuation fully treated from Examples ; Conventional Letter-forms.

It is strongly recommended that a simple class-book be used in connection with the instruction in grammar. This will not prevent the use of readers for the examination of examples, but will assist the teacher to cover the ground systematically. Unless the scope of the grammar taken is limited and defined by a book, it is practically impossible to keep a check upon the various branches in regard to their relative importance. There are several admirable and inexpensive books upon the market. We would mention specially, 'Class Work in English,' Matthews (Jack) ; 'Lessons in the Use of English,' Mary Hyde (Harrap) ; and 'English Grammar for Elementary Schools,' Nesfield (Macmillan). The use

of such books does not render intelligent application and adaptation to the needs of the school unnecessary, but they will prove a great boon to the teacher.

Word and Sentence Study.

This subsidiary aspect of English-teaching has been considered incidentally in the chapters upon composition and the use of model-passages. Senior classes need frequent oral practice with selected sentences in their authors and class-readers, in order that they may gain an idea of sentence-structure and arrangement. They should learn how to begin, carry on, and end a sentence ; and to realise that clearness is secured by putting the most important points of meaning at the beginning and the end. Paragraphing is learned by discussion of selected passages from books, as well as from the intelligent use of heads in written composition ; and the arrangement of sentences in a paragraph should be examined by reference to an author, as well as by the reverse process of framing sentences in the compositions from the points of detail the children have noted under the paragraph heading when the exercise was outlined. Some formal exercise in sentence-construction may be given from time to time, such as filling in the beginning or the end of sentences. The use of connecting words will be learned in the grammar-course, and such verbal gymnastics as expanding, condensing, and combining sentences are useful. Some formal exercises in the use of new words as they are met in the pages of the authors

studied are recommended. These may be largely oral, and would assist in impressing the meaning. Words with similar spelling or pronunciation but with different meaning may be used in sentences to illustrate their meaning. The use of pronouns, and words of similar or closely-allied meaning, as well as the different order in which words may occur in a sentence to provide variety of sentence-structure, also call for incidental and, occasionally, formal discussion.

Writing and Spelling.

The chief aim in regard to the penmanship in composition exercises is speed combined with legibility. Thoughtful composition and good expression are impossible if the child be obsessed with the wish to carry out the exercise in 'best-writing.' This makes definite lessons in penmanship desirable. These may take the form of occasional transcription, dictation, and writing prose and verse selections from memory.

The chief points taught in the hand-writing should be freedom and speed. A bold and legible hand is to be wished rather than the ornate style of writing with flowing outlines and graceful flourishes that was formerly so popular. Simplicity of form and proportion, together with the uniform spacing of individual letters and words, should be insisted upon.

Copy-books are advantageous or not according to the way they are used. If they be adopted, the suggestion which was made concerning their use with

junior classes applies also to the seniors—the lowest line of copy on the page should be written first, then that next above, and so on. This prevents the copying of the pupil's own handwriting instead of the printed copy. It should be borne in mind that the copper-plate copies in the usual books tend to discourage the pupils by setting up a standard of excellence which it is impossible for children to attain. Probably a free use of writing-charts, to which the children can refer for the form of the letters in use at the school, is to be preferred to copy-books. It certainly is more or less desirable to use some such means to secure uniformity throughout the school-course, or the changes in the forms of letters taught by successive teachers will effectually prevent the formation of a good style of writing.

In the hand-writing exercises attention is needed to the child's posture. Allusion has already been made to this point in Part I. of this book. The leaving-class at least should learn to write on unruled paper. Writing lessons will be needed for the following points: The correct use of capitals and punctuation marks; the ordinary conventions of letter-writing and addressing envelopes; common abbreviations used in correspondence; and very common business forms. Exercises in speed-writing may also be included.

Dictation is a useful exercise that may be taken in connection with the hand-writing lesson. It encourages care in writing and accuracy of hearing—both important considerations. Exercises should

be dictated once only, and with or without preparation at the choice of the teacher. Besides the passages set from the authors for dictation, exercises may be invented combining those points which the teacher finds present difficulties in the compositions, and which he has found advisable to make the subject of special lessons. Simple spelling-rules should be taught from the generalisations of the class. The ordinary type of spelling-book is unsuitable, and tends to prevent free and intelligent use of the dictionary. New words may be classified in accordance with the etymology included in the scheme. The vocabulary of the authors studied should receive systematic treatment, though it is inadvisable to spend lengthy periods at formal spelling. We recommend a list of from thirty to fifty words per week, which the children copy on a slip of paper and learn in spare moments. These may be dictated, six to ten per day, in the five minutes for the marking of registers, and corrected by changing the papers on which the test words are written.

Voice-Training.

This branch of English-instruction is largely incidental to the teaching of singing and the exercises in reading aloud. For the singing-voice the exercises set should include vowel-practice to suitable scales and musical phrases, and breathing exercises, of the type given in 'Voice Culture for Children,' Bates (Novello). In addition, the speaking-voice

needs careful cultivation. The aim should be to make it as musical as the singing-voice, and suitable exercises will include the repetition of verse, and the reading aloud of passages with special attention to word and sentence accent. We have already suggested, in Part I., the extent to which children may act as their own critics in such exercises. From time to time practice may be given in sentences selected from consideration of the particular faults in speech and articulation observable in the locality. Such sentences should be repeated by individual children in turn, or it will be practically impossible to distinguish mistakes. The correct position of the organs of speech, lips, tongue, and oral opening, needs careful watching even with senior classes, in both singing and speaking; and brief but frequent exercises in phonetics should be given. The chief faults amongst elementary school-children are: the clipping of words; the confusion of consonant-sounds due to imperfect pronunciation of syllables or the omission of the hiatus between words; the elision of sounds from the middle of words; and wrong vowel-pronunciation. Stammering may be remedied by teaching the child to whisper sentences instead of speaking them. Where a child has an impediment which takes the form of an inability to commence speech, the difficulty may sometimes be overcome by training him to utter an open vowel sound before attempting to speak. Stuttering and similar impediments to fluent speech are caused more often than not by a want of co-ordination

between the muscles of the thorax and larynx. Consequently, if the child be patiently trained by illustration to fill the chest through the nose whilst the mouth is kept closed, and then to commence speaking with fully inflated lungs, the fault will gradually be overcome. Such children must on no account be permitted to speak from a deflated chest, and should pause frequently whilst they close their lips and take in a fresh supply of breath through the nose. Frequent singing-exercises will often prevent stammering, and the child should be advised to form the habit of singing vowel exercises and songs when alone.

General Conclusions.

Certain considerations will emerge from a consideration of the remarks on voice-training, and with reference to the preceding chapters on English-teaching to Seniors. It is essential that the teacher should cultivate carefully in himself accuracy of enunciation and expression. Slovenly speech or slipshod sentence-structure are inexcusable in one who has to teach by example as well as by precept. In giving models for composition the teacher needs to discourage in himself and the pupils the use of conventional phrases which destroy expressiveness. Ambiguity of language must be avoided at all costs ; and there is a special need for the cultivation of a simple and unaffected style of language, whether it be spoken or written. All sorts of affectation, whether of pronunciation or in the choice of words,

are to be deprecated in the teacher and the child, and pomposity of utterance or insincerity of expression should be absent from the school-room.

When the scholar has approached the study of his native language and the noble literature it possesses on the liberal methods which are outlined in the 'Suggestions' of the Board of Education, school-literature will become a living thing to him. He will unfailingly form the habit of accurate thought and independent judgment, and, having acquired the rudiments of a taste for what is best in our national literature, he will find in the books he reads, a source of inspiration throughout the years that follow; and in reading he will find an unfailing instrument of pleasure and profit. He will be able to say with Gibbon—"A taste for books is the pleasure and glory of my life . . . I would not exchange it for the wealth of the Indies."

APPENDIX TO PART II.

THE SUGGESTED COURSE OF STUDY IN ENGLISH.

*From the "Memorandum on the Teaching of English in
Scottish Primary Schools."*¹

Senior Division.

Literature. As above [*i.e.* in the course for the Junior Division] but more advanced. Narrative more largely historical and biographical, part in verse. Description extended to historic scenes, and interesting phenomena of modern life. Specimens of drama, oratory and argument. Local history, etc.

Poetry more difficult and serious, including poems of nature, ballads, historical poems, poems of heroism and patriotism, elegiacs and religious poems.

Some of the pieces now longer. Continuous reading of the same type but easier. Mostly from class-books and continuous readers, but still partly from teacher's reading.

Discussion of meaning of whole piece and of its parts—incident, character, motive. Some discussion of form. Comparison of similar poems, etc. Meaning of words helped by etymology, and of constructions by grammatical analysis.

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Continuous Oral Composition. Continuous Oral Composition continued, chiefly incidental to ordinary oral lessons. Answering in a consecution of sentences practised in all subjects. Reading and History lessons summarized orally by paragraphs as well as in general outline.

Continuous Written Composition. 1. Reproduction of short stories; the same with variations; summaries of longer narratives; expansion of summaries; free narrative of actual fact or imaginary experiences.

2. Reproduction of model descriptions; variations; expanding outline descriptions; free description of actual observations.

3. Letter-writing. Discussion of current topics.

Word and Sentence Study. 1. Principles of arrangement—beginning, middle, and end. Paragraphing; arrangement of sentences in paragraphs; filling out heads of paragraphs.

2. Formal exercises in sentence-formation. Connectives. Expansion and condensation of sentences.

3. Formal exercises in use of new words. Pronouns and synonyms. Changes of order.

Reading. Word drill continued in preparation for class-reading. Syllabification, word-accent, sentence-accent. Reading with expression from class-readers after preparation. Continuous reading, largely silent. Reading at sight.

Etymology. Principles of word-formation. English affixes. Commonest Latin affixes and roots. Use of word-lists. Other Latin affixes and roots. Use of Dictionary.

Grammar. Statement, question, command. Analysis of sentence into Subject and Predicate. Of Subject into Noun (or Pronoun) and Adjective. Proper and Common Nouns; Personal Pronouns. Predicate analysed into Verb and Adverb. Concord. Adjuncts developed into

phrase and clause. Prepositions, Relatives, and subordinating Conjunctions. Number and Case of Nouns. Indicative and Imperative Mood of Verb. Transitive, intransitive, and incomplete Verbs. Noun Phrases and Clauses. The Verbals. Phrases and Clauses of purpose and result.

Synonyms. Metaphor and Simile. Rudiments of prosody (?).

Writing and Spelling. Copy-writing continued, with attention to freedom and speed.

Occasional transcription, dictation and writing from memory (prose and verse).

Capitals. Punctuation marks. Conventions of letter-writing. Common abbreviations. Very common business forms.

Spelling rules revised ; new words classified, helped by etymology.

Voice-training. Singing, modulator exercises. Repetition of verse and breathing exercises continued. Declamation of model passages, including specimens of oratory (?). Reading aloud. Sentence-accent. Practical phonetics revised, with attention to mistakes of assimilation.

